Catalog 3:

Revolutions in Queer Consciousness

Revolutions in Queer Consciousness:
Theater, Art, & Activism, 1970s-90s

Fugitive Materials is proud to present our third catalog, Revolutions in Queer Consciousness. This catalog gathers fliers, handbills, and original manuscripts tracing the intersections of early queer activism and performance in New York's undergound through the 1970s and '80s and into the 1990s, with special attention to Black and Latine trans artists such as Marsha P. Johnson, Sir Lady Java, Alexis del Lago, Sister Tui, Vaginal Davis, and Willhelmina Ross (item nos. 1, 7, 8, 25, 26, 41), and to the early activism, publishing, and performance of Queens Liberation Front founders Lee Brewster and Inez Eisenhower (item nos. 3-5, 31-32, 35-41). The catalog records ephemera from the Hot Peaches, Ridiculous Theatrical Company, Jack Smith, ACT UP, and more. Notably the catalog also includes various states of rare fliers, showing the evolving graphic styles within the queer performance set.

The catalog also includes an essentially undocumented poster for a drag performance illustrated with a photograph by Peter Hujar (item no. 9), and ephemera from queer Latine figures such as Joaquin La Habana and Alexis del Lago, and elucidating the links between queer theater and punk stars, the New York Dolls. Additionally, this catalog also allows an in-depth look at the performances of the Ridiculous Theatrical Company, from queer-camp performance to avant-garde theater, and the role of non-professional actors, such as drag performers or other "street stars".

The catalog includes a first printing of the AIDSGATE poster, the first design made by the Silence = Death collective after joining ACT UP (item no. 11) and other rare ACT UP ephemera (nos. 10, 12-17).

Overall, this cataog presents a close look at the complex network of underground performance art, and its implicit and explicit political methodologies and goals - and includes rare and largely or completely undocumented ephemera from this critical artistic and activist moment.

Founded in 2020, Fugitive Materials is committed to the preservation of radical, lesser-known, and alternative histories, and to the disruption of informational privilege through archiving, publishing, and bookselling.

We organize, catalog, and place archives with universities and museums, and sell rare books, ephemera, and primary-source materials tracing global cultures of resistance: the detritus of radical social movements, queer histories, counterculture, pedagogy, urbanism, uprisings, and art.

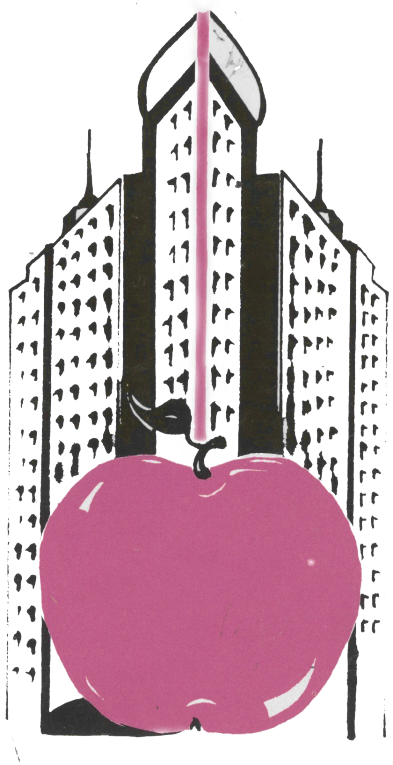
As members of the Antiquarian Booksellers' Association of America (ABAA), we buy and sell books, periodicals and ephemera and locate rare and out-of-print publications. We have a deep inventory that has not yet been made available on our website, so please don't hesitate to let us know if there are specific subjects you're looking to build on or artifacts for which you're searching within our broader specialties. We welcome visitors and are open by appointment.

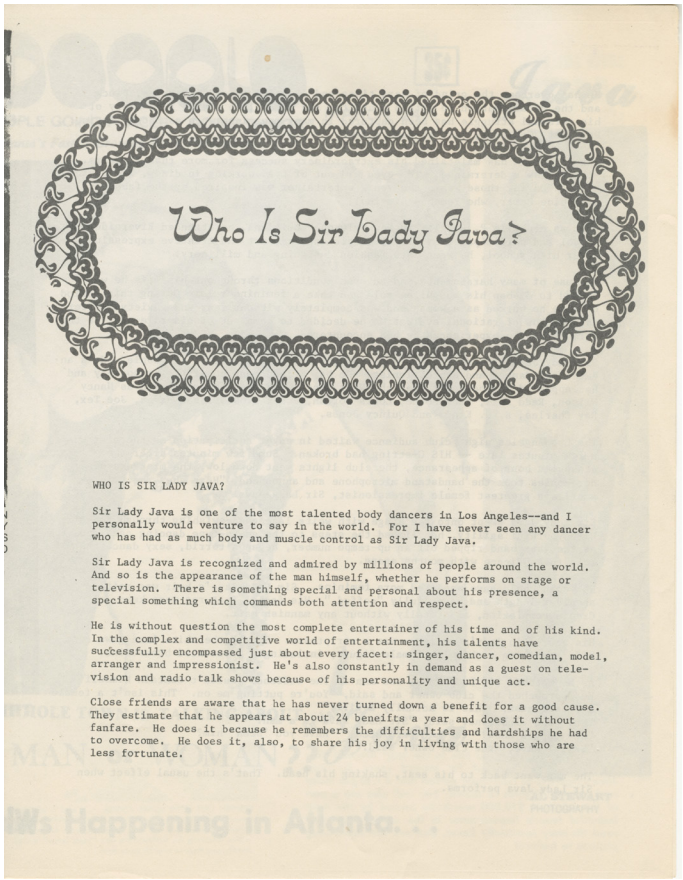
Terms: All items subject to prior sale. Payment may be made via credit card, PayPal, check, or wire transfer. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return. All books and ephemera are graded to general antiquarian guidelines, with fine being our highest grade.

Fugitive Materials
686 Sterling Place, 2nd Floor
Brooklyn, New York 11216
www.fugitivematerials.com
info@fugitivematerials.com
917-239-1385

Table of Contents

1. [Black Trans Activism and Performance] Who is Sir Lady Java? [with] four promotional photographs **$650**
2. [pre-Stonewall, Kaliflower] Homosexual Freedom ..... **SOLD**
3. Drag: A Magazine About Transvestites, Vol. 1, No. 1 [New York Trans History, Lee Brewster, Inez Eisenhower] ... **SOLD**
4. Lee Brewster's Mardi Gras '72 Ball ..... **SOLD**
5. Photograph of Lee Brewster, Inez Eisenhower, et al **$750**
6. Michael Salem's Boutique [catalog] ..... **SOLD**
7. [Black queer punk, Vaginal Davis] Fertile La Toyah Jackson Magazine: Visual Issue ..... **SOLD**
8. Dr Vaginal Davis as the Most High Reverend Saint Salicia Tate [performance invitation] ..... **SOLD**
9. [Peter Hujar]. Justice Sterling by Rocky Roads **$350**
10. Stonewall Was a Riot [poster] **$250**
11. AIDSGATE [Silence = Death, ACT UP] **$1500**
12. Silence = Death: In Loving Memory of Oliver Johnston [sticker] **$50**
13. Stop Helms: Boycott [sticker] ..... **SOLD**
14. Come To Our Next Action: Memorial Sloan-Kettering **$250**
15. AIDS and Death, AIDS and $$$, AIDS and Politics **$150**
16. Positively Lesbian: Lesbians with HIV/AIDS ..... **SOLD**
17. Know Your Scumbags ..... **SOLD**
18. Use A Rubber [Tom of Finland] **$750**
19. AIDS News [comic book] **$45**
20. AIDS: Acquired Immune Deficiency Syndrome [comic] ... **$35**
21. AIDS In Prison: A Forum for Education and Action [anti-carceral struggle, health activism, gay rights] ..... **SOLD**
22. AIDS-Safe S/M: AIDS Prevention for Gay Men into S/M... **$35**
23. The First National Lesbian & Gay Labor Conference **$150**
24. Gay Activists Alliance Video Workshop [original typescript draft] **$450**
25. Hot Peaches Presents Androgyny in Ostendorf [Alexis del Lago, Marsha P. Johnson, Sister Tui] **$1500**
26. Free Hot Peaches [Androgyny in Ostendorf] **$750**
27. Hot Peaches Are... Damned [flyer] **$350**
28. Minette: Reflections of a Part-Time Lady [inscribed] ..... **SOLD**
29. Ava-Graph Film Club [schedule of screenings] **$350**
30. [signed by Mario Montez] The Gypsy's Ball [Ava-Graph] **$850**
31. [Jack Smith] Big Hotel and When Queens Collide **$150**
32. [Jack Smith] Big Hotel and When Queens Collide **$150**
33. [Jack Smith, Mario Montez, Irving Rosenthal] No President at Bleecker St. Cinema **$250**
34. Whores of Babylon & When Queens Collide **$75**
35. [Queer Proto-Punk, New York Dolls] Whores of Babylon **$450**
36. The Trocadero-Gloxinia Magic Midnight Mind Theater of Thrills 'n' Spills Turds in Hell ..... **SOLD**
37-38. The Ridiculous Theatrical Company Proudly Presents Turds in Hell ..... **$75 ea.**
39-40. Palm Casino ..... **$150 ea.**
41. [Early '70s Black and Latine Queer Performance] Theatre Off-The-Wall Production of Salome **$300**
42. The Lucky Stars. Midnight Shows. Enjoy Lola Lola **$75**
43. The A.I.D.S. Show: Artists Involved w. Death & Survival **SOLD**
44. Divine: The Neon Woman ..... **SOLD**
45. The Gay Insider: A Hunter's Guide to New York and a Thesaurus of Phallic Lore ..... **SOLD**





Who Is Sir Lady Java?

WHO IS SIR LADY JAVA?

Sir Lady Java is one of the most talented body dancers in Los Angeles--and I personally would venture to say in the world. For I have never seen any dancer who has had as much body and muscle control as Sir Lady Java.

Sir Lady Java is recognized and admired by millions of people around the world. And so is the appearance of the man himself, whether he performs on stage or television. There is something special and personal about his presence, a special something which commands both attention and respect.

He is without question the most complete entertainer of his time and of his kind. In the complex and competitive world of entertainment, his talents have successfully encompassed just about every facet: singer, dancer, comedian, model, arranger and impressionist. He's also constantly in demand as a guest on television and radio talk shows because of his personality and unique act.

Close friends are aware that he has never turned down a benefit for a good cause. They estimate that he appears at about 24 beneifts a year and does it without fanfare. He does it because he remembers the difficulties and hardships he had to overcome. He does it, also, to share his joy in living with those who are less fortunate.

1. [Black Trans Activism and Performance, 1960s] Who is Sir Lady Java? [with] four promotional photographs

Los Angeles: [ca. 1970]. Five discrete items; 4 small black-and-white promotional images of the artist, and a bifolium promotional pamphlet, folded to 8 ½ x 11 in.

Collection of promotional materials from the groundbreaking Black performer and first trans person represented by the ACLU, Sir Lady Java (1942-2024).

In her teens, after transitioning with support from her mother, Java began performing in New Orleans-area nightclubs. A few years later, Java moved to Los Angeles, quickly becoming an underground nightclub icon and mingling with legends like Redd Foxx and Sammy Davis Jr. A groundbreaking multidisciplinary dancer and self-described "female impersonator," she forged friendships and collaborations with some of the most celebrated performers of her time, including James Brown, B.B. King, Quincy Jones, Ray Charles, Richard Pryor, and Lena Horne. As a screen actress, Java played herself in the 1976 Dolemite sequel, The Human Tornado. She was profiled in Jet, Hep, Ebony, Sepia, and other Black culture newsmagazines, as well as in queer publications such as the L.A. Advocate.

Sir Lady Java made history as the first transgender individual defended by the ACLU. Her case began when police shut down her act at Red Foxx's club in October 1967, using the infamous Rule 9, which banned performers from "impersonating by means of costume or dress a person of the opposite sex, except by special permit issued by the Board of Police Commissioners." This law was used particularly to target people of color. "Not only was it discriminatory on its face, but it was applied in a discriminatory manner," noted historian and queer theorist Susan Stryker. "There was a number of bars that featured white entertainers at venues that catered to a largely white or mixed audience that were allowed to perform, but in Black owned clubs catering to mostly Black audiences with Black performers – that's where the enforcement of Rule 9 seems to have taken place." Highlighting this point, Java was actually granted a permit to perform for a charity benefit at a club with mostly white patronage merely weeks after the police raid at the Redd Foxx. This booklet and the accompanying promotional photographs all date from the late 1960s and early '70s, during this period of prominence in LA and labor activism.

Artifacts from the performances of a severely under-documented and understudied Black trans comedienne, dancer, performer and activist, as well as the community from the height of her career in the 1960s and '70s.

$650

2. [pre-Stonewall, Kaliflower, Hibiscus, GLF]
Homosexual Freedom - Gay Strike

[San Francisco]: Committee for Homosexual Freedom, 1969. Printed to recto only. 8 1/2 x 11 in. Near fine.

The pre-Stonewall psychedelic flier from the first action of the Committee for Homosexual Freedom -- printed at the Sutter Street Commune's Free Print Shop in the weeks following the first issue of Kaliflower, with involvement from Hibiscus of the Cockettes.

In April 1969, the same week that the first issue of commune newsletter Kaliflower was printed, Leo Laurence, director of the "homophile" organization S.I.R,. took a publicly militant gay tact; when this was reported by the Berkeley Barb, Laurence was shown embracing his partner Gale Whittington, who was subsequently fired from his job at the States Steamship Company. Laurence was let go from S.I.R. for his militant viewpoint. With that, the Committee for Homosexual Freedom was born. This phallic-psychedelic flier promotes the "gay strike" at the Steamship Company headquarters, the group's first protest. At their first meeting, seven people showed up besides the two founders; one of these new members was Hibiscus who was still living in the Sutter Street Commune and who was a regular participant in the committee's protests. Whittington in his memoir writes that Stonewall activists contacted the San Francisco group to say they took inspiration from the militant CHF activities that spring. "They said if we could do it here, they could stand up for their rights there." When the Gay Liberation Front was founded in New York following the Stonewall Uprising, they apparently also used the name "Committe for Homosexual Freedom" interchangably with the GLF for several months. The group also included Carl Wittman, an SDS organizer, who would commit suicide years later after refusing treatment for AIDS. He said at the time, "It's a question now of a fight for survival, not just a fight for our rights. The CHF is a mutual protection society." Wittman also wrote a manifesto for the group.Printed at the Sutter Street Commune, this flier documents an incredible and unstudied intersection of New Left student activism, queer communal living, gender-fluid performance, and pre-Stonewall gay militancy.

SOLD

3. Drag: A Magazine About Transvestites, Vol. 1, No. 1 [New York Trans History, Lee Brewster, Inez Eisenhower]

New York: Queens Publications, [1970]. Saddle-stapled in illustrated wraps. 39 pp. Photo-mechnanical duplication. Illustrated with black-and-white photographs and illustrations throughout. Light discoloration to wraps and slight loss at spine; otherwise, very good, with binding tight and contents clean.

The rare premiere issue of Drag Magazine, published by Lee Brewster and illustrated throughout with drag performances and drag activism.

Lee Brewster was one of the central figures in New York's drag scene of the 1960s and '70s. Fired from a job as a file clerk at the FBI for sexuality, Brewster moved to New York in the early 1960s. Brewster was the owner of Lee's Mardi Gras, the most well-known and celebrated boutique for drag queens in the 1960s and '70s, and throughout the 1970s and '80s, was the publisher of Drag magazine. Brewster, along with Inez Bunny Eisenhower was also a founding member of the Queens Liberation Front, an important trans activist organization founded in 1969 to fight the relegation of drag queens to the back of pride march and frequent collaborators with the Street Transvestite Action Revolutionaries. Eisenhower, known also as Barbara Lamere, performed in Ridiculous Theatrical Company performances, some of the fliers of which can be found later in this catalog, including: When Queens Collide, Jack Smith's film Big Hotel, Whores of Babylon and Turds in Hell. According to at least one source, Eisenhower may have also used the stage name Lola Pashalinski which was also used by the cis actress Regina Hirsch who also performed in the RTC. Both Brewster and Eisenhower remain remarkably understudied.

This first issue of the magazine, produced in a cheap Xerox format, contains a feature on the first Christopher Street Liberation Day march in 1970 and the trans contingent at that march, illsutrated with photos from the march. Drag balls across the country are also reported on, with trans icons such as Charles Pierce and Barb Rella and Mel Michaels depicted in this issue.

SOLD

4. Lee Brewster's Mardi Gras '72 Ball
[New York Trans History, Drag]

New York: Queens Publications, 1973. Saddle-stapled in illustrated wraps. [36] pp. Illustrated with black-and-white photographs and illustrations throughout. Light edgewear; overall, very good.

Profusely illustrated program produced as a record of Lee G. Brewster's Mardi Gras Ball in 1972, promoting the 5th Anniversary ball in 1973.

Lee Brewster was one of the central figures in New York's drag scene of the 1960s and '70s. Fired from a job as a file clerk at the FBI for sexuality, Brewster moved to New York in the early 1960s. Brewster was the owner of Lee's Mardi Gras, the most well-known and celebrated boutique for drag queens in the 1960s and '70s, and throughout the 1970s and '80s, was the publisher of Drag magazine.

Chris Moore
TONI LEE COULDN'T APPEAR IN THE FLOOR SHOW AT LEE'S MARDI GRAS '72 BECAUSE SHE WAS APPEARING WITH THE JEWEL BOX REVUE AT THE APPOLO THEATRE.
NOT WANTING TO MISS THE FESTIVITIES SHE RUSHED DOWN FROM 125th STREET TO MAKE THE COSTUME PARADE. LUCKY WE WERE, TOO, AS YOU CAN SEE FROM THE PHOTO ON THE PREVIOUS PAGE.. SHE'S BEAUTIFUL.
THE GLAMOUROUS CHRIS MOOR AMERICA'S ONLY SUCCESSFUL IM PRESSIONIST OF BROADWAY'S F LADY, ETHEL MERMAN..... SURPRISED US ALL BY DOING IM PRESSIONS OF THE 1ST LADY O THE WORLD... MARLENE DIETR
CHRIS, TOO, BROUGHT THE SHO A STOP WHEN SHE LEANED BACK A CHAIR WITH HER LEGS IN THE WHILE DOING MARLEE'S MOST PO ULAR SONG, FALLING IN LOVE FROM THE BLUE ANGEL.
I am very pleased to have with us this evening my favorite female impersonator and friend, Mr. CHRIS MOORE. Chris is a star of the internationally famous road-show, the JEWELL BOX REVUE and is renowned for his impressions of ETHEL MERMAN as well as his favorite star, MARLENE DIETRICH.

Brewster was also a founding member of the Queens Liberation Front, an important trans activist organization founded in 1969 to fight the relegation of drag queens to the back of pride march and frequent collaborators with the Street Transvestite Action Revolutionaries. This booklet features photos and text describing the various participants and attendants in that year's Mardi Gras Ball, including Chris Moore, Toni Lee, Princess Kimara, and Ty Bennet – central figures in the early 1970s drag scene in New York and regular performers at the few drag clubs in the city at that time.

The program also includes a photo of John Francis Hunter (pen name of John Paul Hudson) - early gay travel guide author in the late 60s/early 70s, actor, and activist (see item no. 45 in this catakog) - naked except for a cowboy hat and holster. An exceedingly rare artifact of trans celebration and activism in 1970s New York from one of the key figures of the movement.

Not located on OCLC as of October 2025, though we find 8 holdings of other years' programs.

SOLD

5. Photograph of Queens Liberation Front at the 1973 Christopher Street Liberation Day March

[New York]: np, [1973]. Silver gelatin print. 13 ¼ x 10 ½ in. VG.

Large black-and-white photograph of the Queens Liberation Front at the fourth Christopher Street Liberation Day March, with founders Lee Brewster and Inez Eisenhower.

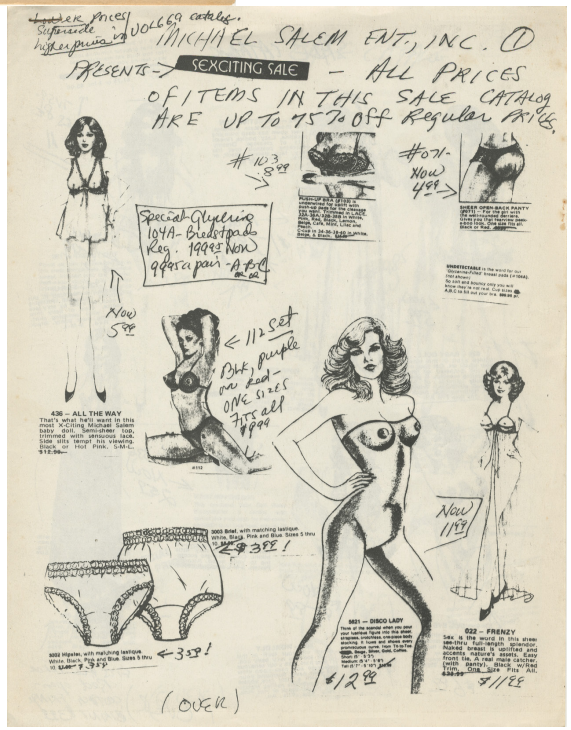
Lee Brewster was one of the central figures in New York's trans scene of the 1960s and '70s; fired from a job as a file clerk at the FBI for their sexuality, Brewster moved to New York in the early 1960s. Lee Brewster was the owner of Lee's Mardi Gras, the most well-known and celebrated boutique for drag queens in the 1960s and '70s, and throughout the 1970s and '80s, was the publisher of Drag magazine. Brewster, along with Bunny Eisenhower, was also the founder in 1969 of the Queens Liberation Front, the trans and drag activist organization - documented here, with Lee at center.

The day of this photograph, on June 24, 1973, during the Christopher Street Liberation Day festivities, a long-brewing clash between cis gay men and lesbian feminists, on the one hand, and transwomen and drag queens, on the other, boiled over, as Radicalesbian members continued their campaign to exclude the trans groups from Liberation Day events. Syliva Rivera took the stage to denounce the Radicalesbians, prompting Jean O'Leary to respond by denouncing drag as misogynistic, at which point Brewster had had enough. "I cannot sit and let my people be insulted," Brewster announced, likely just hours after this photo was taken. "They've accused me of reminding you too many times that today you're celebrating...the result of what the drag queens did at the Stonewall...Gay Liberation? Screw you!" With that, Brewster threw their crown into the crowd and stormed off.

An artifact of the understudied but influential trans activist organization at an early and extremely important liberation march in trans history; any documentation of Brewster and the Queens Liberation Front is remarkably scarce, particularly original photography.

$750

Volume 669
This Exclusive Catalog is Filled with Hundreds of Unusual items in regular and larger sizes.
MICHAEL SALEM'S
BOUTIQUE T.M.
A DIVISION OF MICHAEL SALEM ENTERPRISES, INC.
If you wish to be removed from mailing lists, kindly send our mailing label back to us, & mark remove.
WARNING SEXUALLY ORIENTED ADVERTISING FOR ADULTS



6. Michael Salem's Boutique [catalog]

New York: Michael Salem's Transvestite Boutique, [1970s]. Saddle-stapled catalog, 8 1/2 x 11 in. 30 pp. With photo-mechanically reproduced, corner stapled pamphlet. 8 1/2 x 11 in. 9 pp. Both very good.

Sales catalog and supplement for the important New York drag and trans boutique, founded in 1969 and still active today.

The extensive catalog and it's Xeroxed supplement promoting a "sexciting sale" advertising cosmetics, prosthetics, and trans erotica. The catalog promotes Michael Salem's trans fiction books include detailed descriptions of the works, and advertise stockings, "wicked wigs," breast pads, eyelashes, and many more accessories.

"Please send the following to me right away. I can't wait to start looking and feeling the way I've always wanted to." - from the order form

One example of any catalogs from this important trans boutique found in OCLC as of September 2025. Though this catalog is numbered 669, given the scarcity in libraries and in the marketplace, we suspect the numbering to be playful rather than accurate.

SOLD

7. [Black queer punk]
Fertile La Toyah Jackson Magazine: Visual Issue

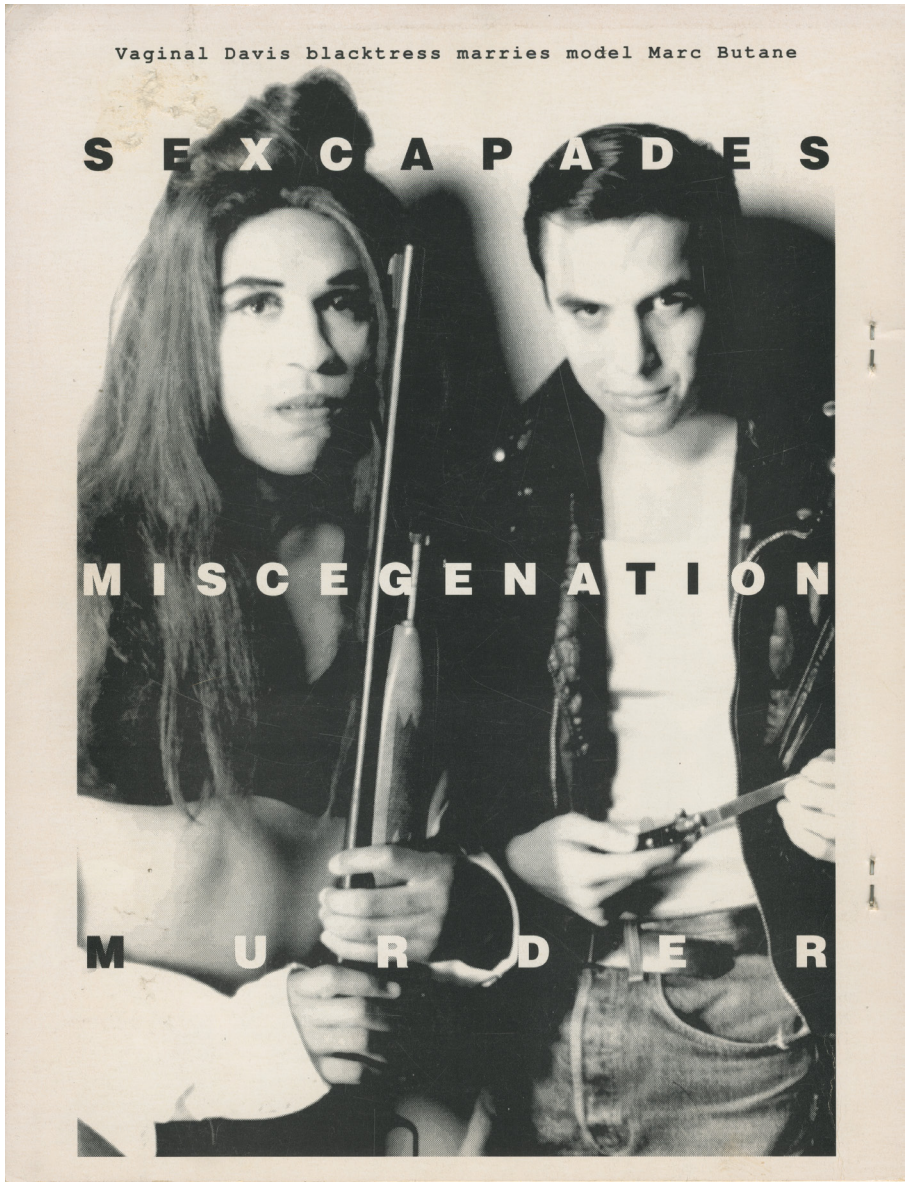
Vaginal Davis

[Los Angeles]: Vaginal Davis, [1992]. Offset. Side stapled. 8 ½ x 11 in. [60pp]. Very good.

The fifth and final issue of Vaginal Davis' Fertile La Toyah Jackson Magazine, subtitled the Visual issue.

Fertile La Toyah Jackson Magazine was a zine series edited by Vaginal Davis, named after her friend of the same name; Jackson was the magazine's cover girl. Quotes and photographs of her were central to the publication. As Adam Block wrote in The Advocate, the zine featured "scandalous, unhinged gossip, glamour tips, and self-promotion by a posse of black drag queens known as the Afro Sisters (who also perform as a band)."

The zine offered a "Queen's Glossary" of punk and gay vocabulary, as well as poetry, prose, rantings, hookup descriptions, smutty profiles of friends and enemies, and an "A-list" of Davis' favorite scenesters. Nude photographs are reproduced throughout. Block calls it "a veritable John Waters film of a skinny 'zine." Issues of the zine were recently featured in the 2023-2024 Brooklyn Museum exhibition devoted to artist-made zines, Copy Machine Manifesto.

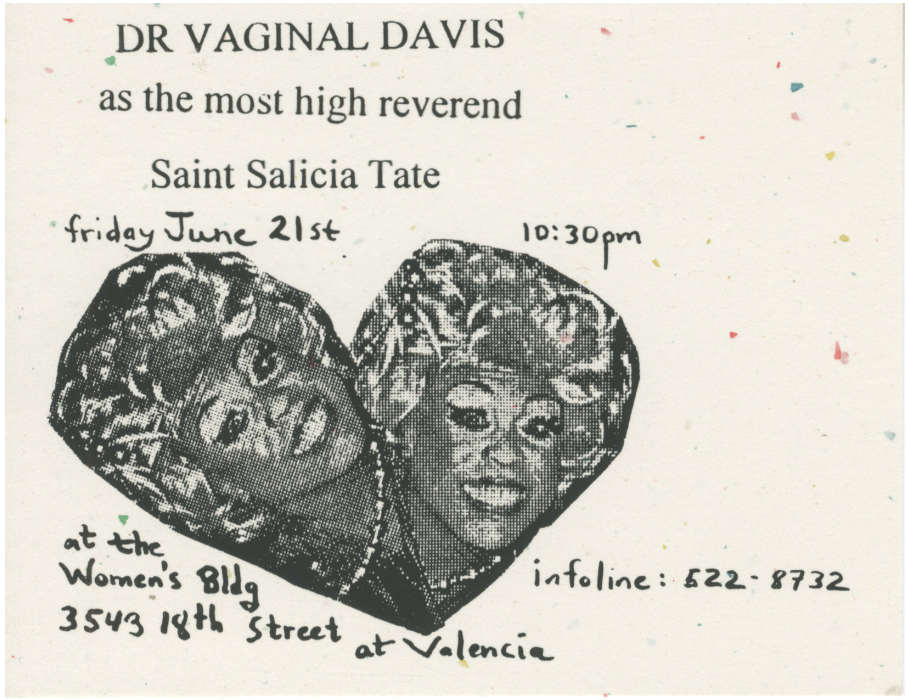


Vaginal Davis is an artist and performer based in Los Angeles who performs what the late art-critic Jose Esteban Muñoz called "terrorist drag," be it in punk music, video work, sculpture work, or live performance. She was born intersex and grew up in an L.A. household that she called a "Druid Wiccan witches' coven." There, her family affirmed her feminine identity in contra-distinction to the male label assigned to her by doctors.

Vaginal Davis, who chose the name as an ode to the Black Marxist feminist Angela Davis, first performed in the Los Angeles punk scene in a band called Afro Sisters. Her performance identity engaged contradictory multiples: a revolutionary Black drag queen, a teen-age Chicana popstar, a white-supremacist militiaman. She has said she was too gay for the punks, and too punk for the gays. Davis is currently the subject of a traveling retrospective, now at MoMA PS1.

A striking document of Black queer zine-making and performance. Issues of Fertile LaToyah Jackson remain rare; OCLC locates 7 holdings of any issues as of October 2025.

SOLD



8. [Black queer performance]
Dr Vaginal Davis as the Most High Reverend Saint Salicia Tate [performance invitation]

[San Francisco]: The Women's Building, [1991]. Offset. 4 ½ x 5 ½ in. Very good.

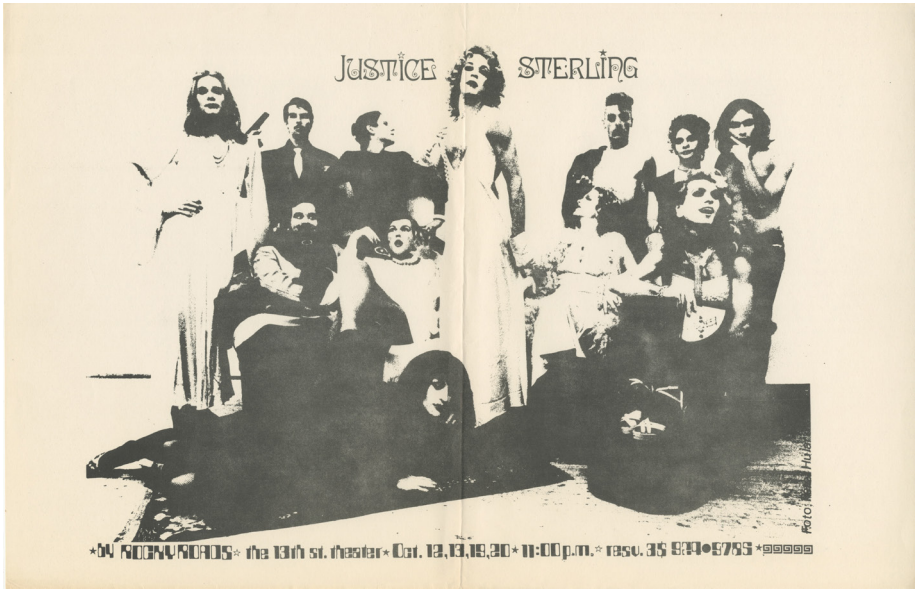
Postcard invitation for Vaginal Davis' early performance at The Women's Building in San Francisco, where she performed as "the high reverent Saint Salicia Tate," an evangelical churchwoman who preached Fornication no! Theocracy yes!

Vaginal Davis is an artist and performer based in Los Angeles who performs what the late art-critic Jose Esteban Muñoz called "terrorist drag," be it in punk music, video work, sculpture work, or live performance. She was born intersex and grew up in an L.A. household that she called a "Druid Wiccan witches' coven."

There, her family affirmed her feminine identity in contra-distinction to the male label assigned to her by doctors. She came up in the L.A. punk scene in a band called Afro Sisters. Her performance identity involved funny and contradictory multiples: a revolutionary Black drag queen, a teen-age Chicana popstar, a white-supremacist militiaman. She has said she was too gay for the punks, and too punk for the gays. Davis is the subject of a traveling retrospective, now at MoMA PS1.

Not located in OCLC as of October 2025.

SOLD



9. [Peter Hujar] Justice Sterling by Rocky Roads

New York: np, [1974]. 11 x17 in. poster, offset lithograph on white paper stock. Illustrated with a photograph by Peter Hujar.

Poster for the little-documented queer stage production, illustrated with a photograph by Peter Hujar.

According to cast member David Loehr, the play was originally written by Rocky Roads for Warhol superstar Jackie Curtis, but Jackie decided against participating in the play, and Rocky Roads took the lead role.

As David Loehr recounts, "The play was about a mysterious group of women (all played by guys) who would have these weekly secret meetings. There were a group of gangsters involved one of which was played by Billy Rafford. One of the gangsters dressed up as a woman to sneak into the party and spiked the punch bowl with LSD. Shortly all of the characters were apparently tripping and none of the dialog was cohesive. That's when I appeared on stage as Jesus Christ, as if they were seeing "God" on acid. The play was hilarious and I regret that there are no photos or film of it that I know of." From this image, we have identified performer Paul Ambrose and a friend of Hujar's named T.C. as members of the cast. The play, as well as this early poster by Hujar, is essentially unrecorded, and not found in the Hujar Estate Archive.

An important and understudied document of queer photography and performance in 1970s New York.

$350

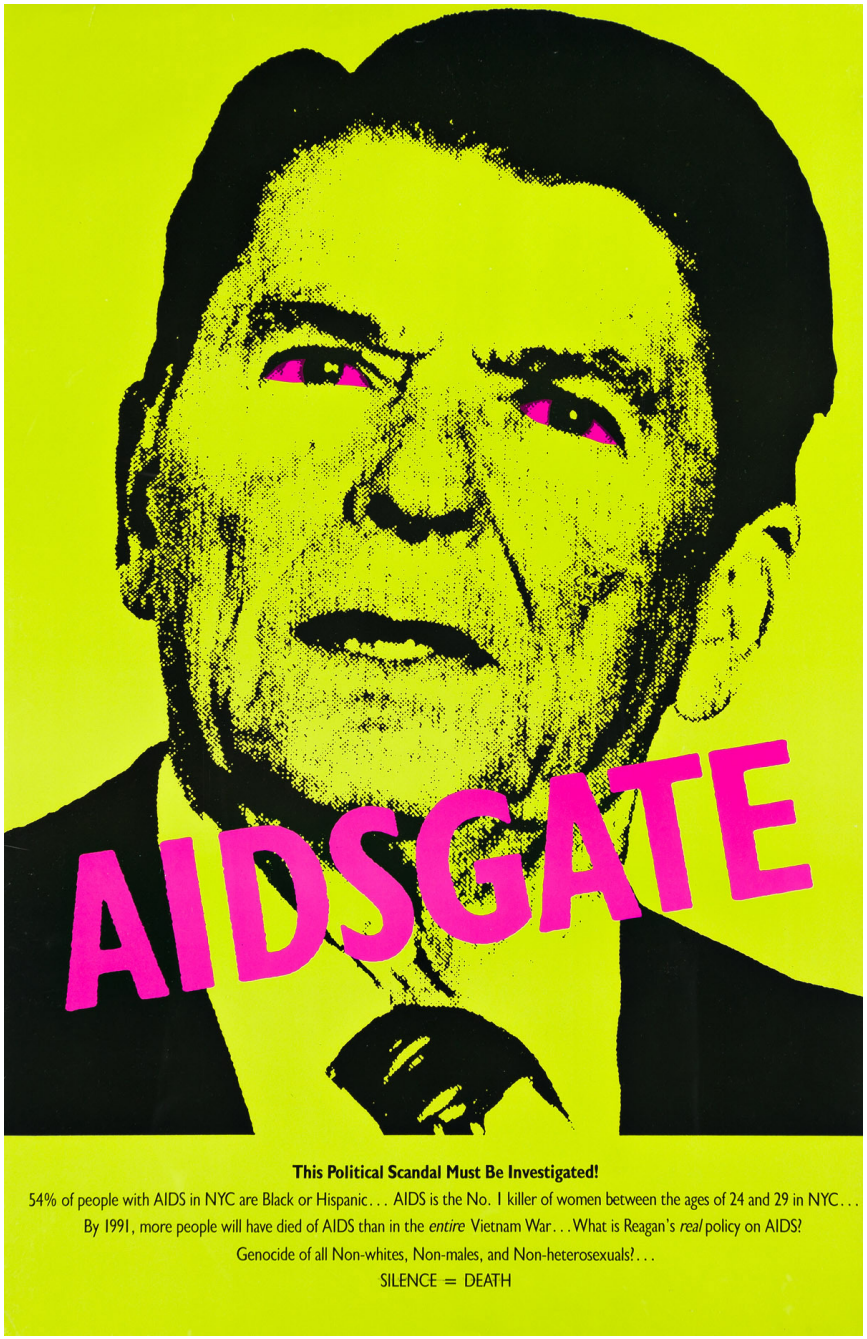
STONEWALL
WAS A RIOT
A CALL FOR ACTION IN THE SPIRIT OF THE STONEWALL REBELLION
From Clinton's betrayal of promises on gay rights to the refusal to take on the AIDS epidemic, to anti-gay ballot initiatives and outright "queer bashing"–we are under attack.
But we are also seeing a growing anger and willingness to fight back. Only by expressing this through collective resistance can we win our liberation–not through appeals to the institutions that oppress us.
"Lesbian and Gay Pride Day 1994" will mark the 25th anniversary of the Stonewall Rebellion. People from across the US and around the world will be coming to New York to take part in the march and other activities. This mobilization, like the March on Washington, shows our numbers, but focuses on the demands of a narrow segment of the lesbian and gay population.
The Stonewall rebellion was an action of the oppressed fighting back from below. Butch and Femme, transgendered people, street hustlers and drag queens–of all colors–fought back against the police raid on the Stonewall bar. The rebellion lasted several nights and changed the course of queer politics.
Many of the liberatory aims of the Stonewall rioters have yet to be realized. Join us in reclaiming the festive defiance of
Stonewall Now!
For more information, call: (212) 802-8219
10 PM SATURDAY · JUNE 25, 1994 · SHERIDAN SQUARE · NEW YORK CITY

10. Stonewall Was a Riot

New York: Stonewall Now!, 1994. 17 1/4 x 22 1/2" poster, offset lithograph on white paper stock. With GCIU union slug to lower margin. Near fine.

A strikingly designed poster advertising a 1994 late night action in Sheridan Square organized by the group Stonewall Now! during the Lesbian and Gay Pride Day 1994. The poster is illustrated with an unattributed photograph of a protestor carrying a police barrier. The text makes special mention of President Clinton's failures to address the AIDS epidemic, and critiques Pride Day as an action that "shows our numbers, but focuses on the demands of a narrow segment of the lesbian and gay population. The Stonewall rebellion was an action of the oppressed fighting back from below. Butch and Femme, transgendered people, street hustlers and drag queens - of all colors - fought back against the police raid on the Stonewall bar. The rebellion lasted several nights and changed the face of queer politics. Many of the liberatory aims of the Stonewall rioters have yet to be realized. Join us in reclaiming the festive defiance of Stonewall Now!" Stonewall Now! included members of Queers United In Support of Political Prisoners, ACT UP and the International Socialist Organization.

$250


AIDSGATE
This Political Scandal Must Be Investigated!
54% of people with AIDS in NYC are Black or Hispanic... AIDS is the No. 1 killer of women between the ages of 24 and 29 in NYC...
By 1991, more people will have died of AIDS than in the *entire* Vietnam War...What is Reagan's *real* policy on AIDS?
Genocide of all Non-whites, Non-males, and Non-heterosexuals?...
SILENCE = DEATH

11. AIDSGATE [Silence = Death, ACT UP]

New York: [The Silence=Death Project / AIDS Coalition to Unleash Power], [1987]. First printing. Offset lithograph. 33 1/2 x 21 3/4 in. Very good.

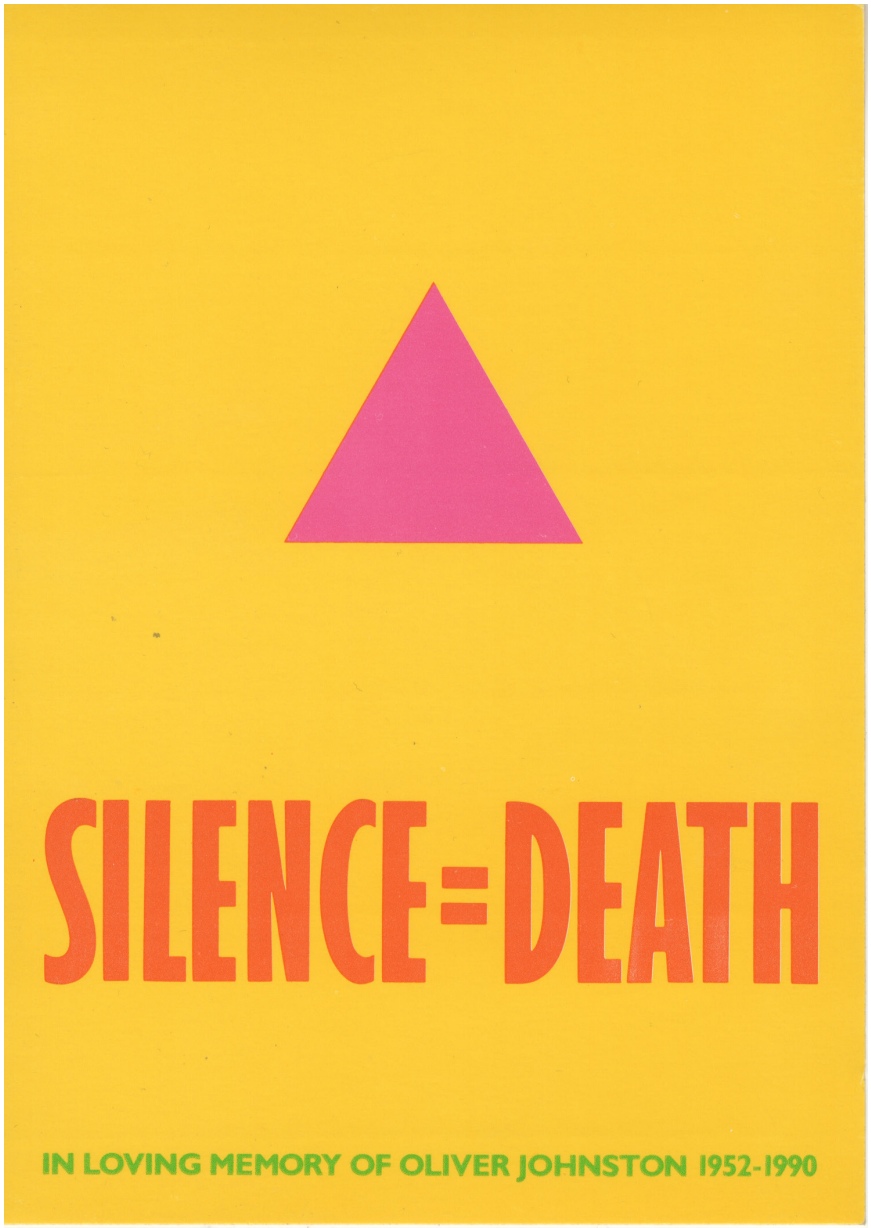
The first printing of the second poster created by the Silence=Death collective, and their first after joining ACT UP.

Created for the group's picket of the Third International Conference on AIDS in Washington, D.C. in 1987 and for the March on Washington for Lesbian and Gay Rights - ACT UP's third action, the first to recieve national coverage, and the first outside of New York City.

The Silence=Death collective, comprising Avram Finkelstein, Brian Howard, Oliver Johnston, Charles Kreloff, Chris Lione, and Jorge Soccarás, emerged following the death of Finkelstein's partner Don Yowell from AIDS in 1984. A group of graphic designers and art professionals, the collective designed and produced the groundbreaking poster and began wheatpasting copies throughout the city in the months before the formation of ACT UP. The collective attended Larry Kramer's speech at the Center in March 1987, which led to the creation of ACT UP, and members of the collective joined the new group.

Though Silence=Death had been designed to compete for attention with advertising posters wheatpasted on New York City streets, AIDSGATE was the collective's first poster created specifically for a demonstration, and the smaller text at the bottom attacks with certainty the government's inaction and homophobia: "What is Reagan's real policy on AIDS? Genocide of all Non-whites, Non-males, and Non-homosexuals?" Later printings contain the copyright of ACT UP on the bottom. Near fine.

$1500



12. Silence = Death: In Loving Memory of Oliver Johnston [sticker]

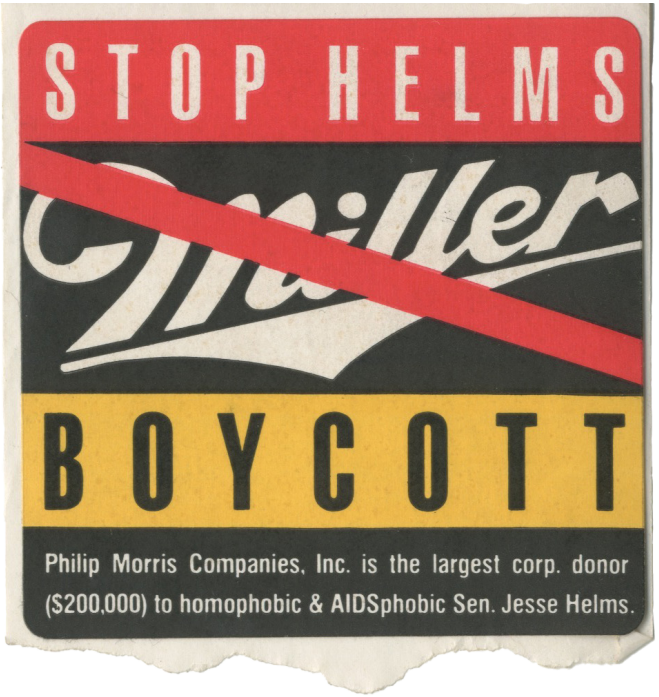
New York: Silence=Death Project, 1990. Offset. 7 x 5 in. Very good.

Original sticker created by the Silence=Death Project bearing an alternative version the striking Silence = Death design, published in memory of Oliver Johnston, one of the original 6 members of the Silence=Death collective.

The Silence=Death collective, comprising Avram Finkelstein, Brian Howard, Oliver Johnston, Charles Kreloff, Chris Lione, and Jorge Soccarás, emerged following the death of Finkelstein's partner Don Yowell from AIDS in 1984. A group of graphic designers and art professionals, the collective designed and produced the groundbreaking poster and began wheatpasting copies throughout the city in the months before the formation of ACT UP. The collective attended Larry Kramer's speech at the Center in March 1987, which led to the creation of ACT UP, and members of the collective joined the new group.

Johnston was a graduate of Parsons and a career graphic designer; he passed away from AIDS-related illness in 1990, and this sticker was designed by the surviving members of the original pre-ACT UP collective in the bright color-way that Johnston may have chose had the design been solely his own.

$50


STOP HELMS
Miller
BOYCOTT
Philip Morris Companies, Inc. is the largest corp. donor
($200,000) to homophobic & AIDSphobic Sen. Jesse Helms.

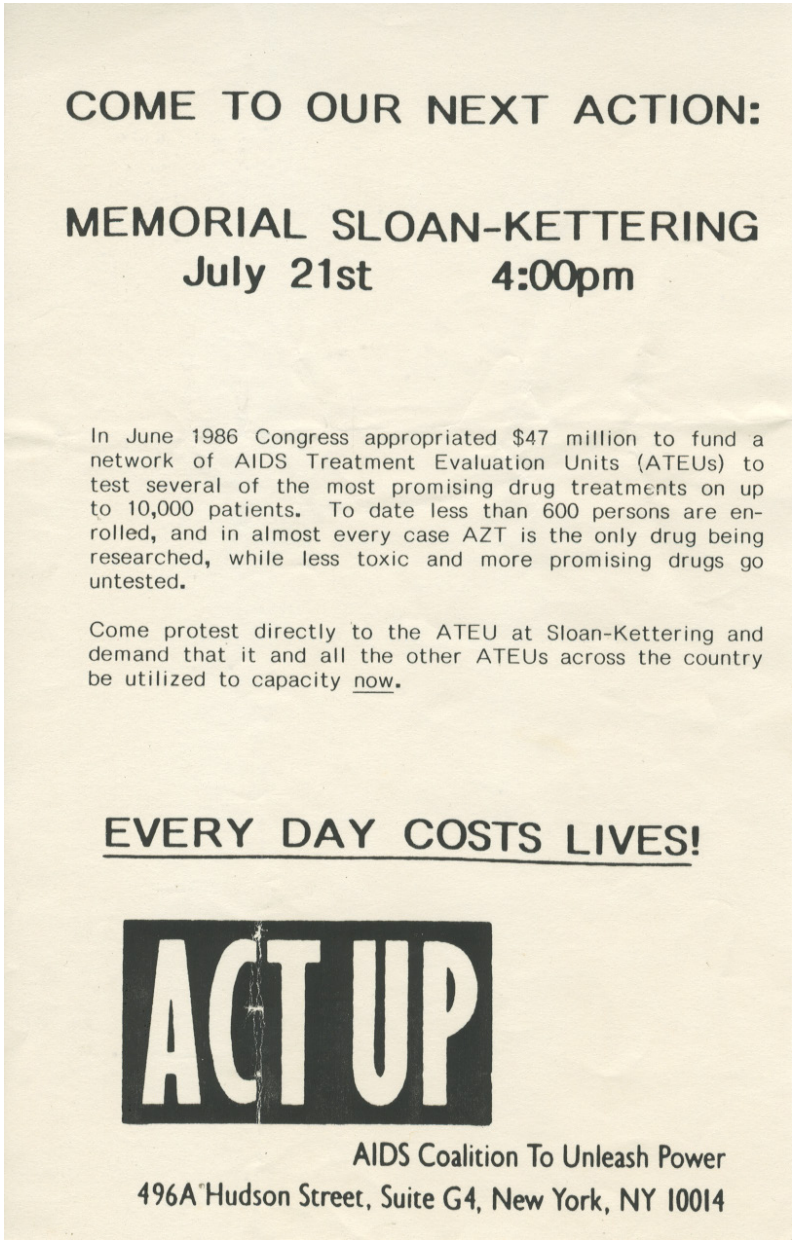
13. Stop Helms: Boycott

[New York]: ACT UP, [1990]. Sticker printed in three colors.

Sticker produced by ACT UP during their yearlong boycott of Philip Morris, parent company of Miller beer and Marlboro cigarettes, among others. Philip Morris was a key funder and supporter for the homophobic Senator Jesse Helms, who opposed civil rights for queer people and federal funding for AIDS research.

Unused. Uneven tear of backing at perforation; otherwise, near fine.

SOLD


COME TO OUR NEXT ACTION:
MEMORIAL SLOAN-KETTERING
July 21st 4:00pm
In June 1986 Congress appropriated $47 million to fund a network of AIDS Treatment Evaluation Units (ATEUs) to test several of the most promising drug treatments on up to 10,000 patients. To date less than 600 persons are enrolled, and in almost every case AZT is the only drug being researched, while less toxic and more promising drugs go untested.
Come protest directly to the ATEU at Sloan-Kettering and demand that it and all the other ATEUs across the country be utilized to capacity now.
EVERY DAY COSTS LIVES!
ACT UP
AIDS Coalition To Unleash Power
496A Hudson Street, Suite G4, New York, NY 10014

14. Come To Our Next Action: Memorial Sloan-Kettering

New York: ACT UP [1987]. Offset. 5 1/2 x 8 1/2 in. Very good.

Flier for an early ACT UP protest at New York's Memorial Sloan-Kettering hospital in July 1987, just a few months after the founding of the group in mid-March 1987.

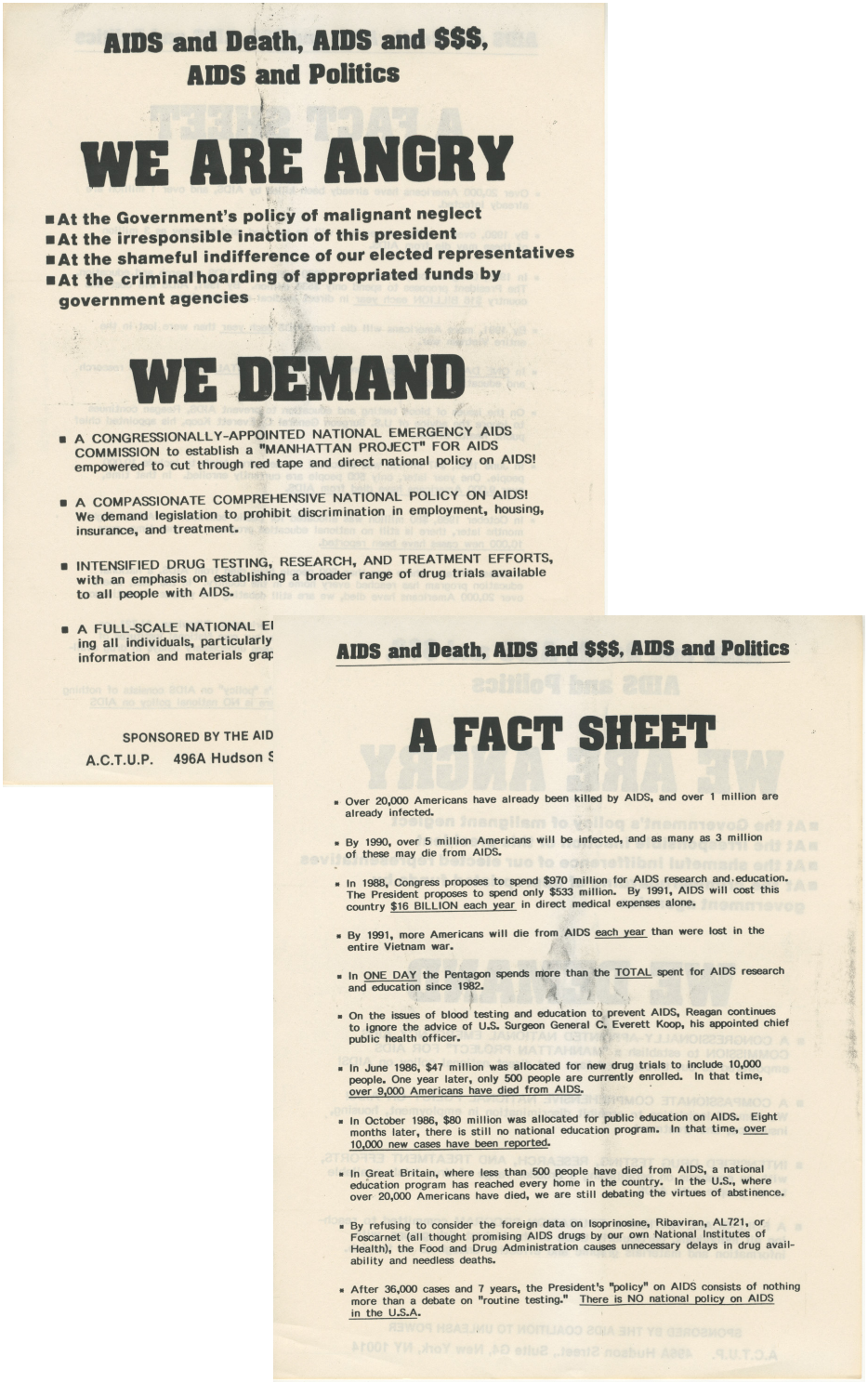
The major focus of the organization in its earliest days, facing a massive and institutionally unrecognized mass death event, was to get "drugs into bodies," spreading effective treatment as quickly and cheaply as possible.

One of their earliest demonstrations, recorded here, was a vigil at Memorial Sloan-Kettering Hospital between July 21 and July 24, 1987, to honor its AIDS Treatment Evaluation Unit (ATEU), and call attention to the fact that it had only 31 patients, and did not produce significant results. As the flier describes, nationwide "less than 600 persons are enrolled, and in almost every case AZT is the only drug being researched while less toxic and more promising drugs go untested."

This demonstration led to the investigation of the ATEUs by Congressman Theodore Weiss, and the subsequent admission by Anthony Facui, then chief of the National Institute of Allergy and Infectious Diseases, that the ATEUs weren't working, partially because of year-long staff shortages.

"EVERY DAY COSTS LIVES"

$250



AIDS and Death, AIDS and $$$,
AIDS and Politics

WE ARE ANGRY

- At the Government's policy of malignant neglect
- At the irresponsible inaction of this president
- At the shameful indifference of our elected representatives
- At the criminal hoarding of appropriated funds by government agencies

WE DEMAND

- A CONGRESSIONALLY-APPOINTED NATIONAL EMERGENCY AIDS COMMISSION to establish a "MANHATTAN PROJECT" FOR AIDS empowered to cut through red tape and direct national policy on AIDS!
- A COMPASSIONATE COMPREHENSIVE NATIONAL POLICY ON AIDS! We demand legislation to prohibit discrimination in employment, housing, insurance, and treatment.
- INTENSIFIED DRUG TESTING, RESEARCH, AND TREATMENT EFFORTS, with an emphasis on establishing a broader range of drug trials available to all people with AIDS.
- A FULL-SCALE NATIONAL EI ing all individuals, particularly information and materials grap

SPONSORED BY THE AID
A.C.T.U.P. 496A Hudson S

AIDS and Death, AIDS and $$$, AIDS and Politics

A FACT SHEET

- Over 20,000 Americans have already been killed by AIDS, and over 1 million are already infected.
- By 1990, over 5 million Americans will be infected, and as many as 3 million of these may die from AIDS.
- In 1988, Congress proposes to spend $970 million for AIDS research and education. The President proposes to spend only $533 million. By 1991, AIDS will cost this country $16 BILLION each year in direct medical expenses alone.
- By 1991, more Americans will die from AIDS each year than were lost in the entire Vietnam war.
- In ONE DAY the Pentagon spends more than the TOTAL spent for AIDS research and education since 1982.
- On the issues of blood testing and education to prevent AIDS, Reagan continues to ignore the advice of U.S. Surgeon General C. Everett Koop, his appointed chief public health officer.
- In June 1986, $47 million was allocated for new drug trials to include 10,000 people. One year later, only 500 people are currently enrolled. In that time, over 9,000 Americans have died from AIDS.
- In October 1986, $80 million was allocated for public education on AIDS. Eight months later, there is still no national education program. In that time, over 10,000 new cases have been reported.
- In Great Britain, where less than 500 people have died from AIDS, a national education program has reached every home in the country. In the U.S., where over 20,000 Americans have died, we are still debating the virtues of abstinence.
- By refusing to consider the foreign data on Isoprinosine, Ribaviran, AL721, or Foscarnet (all thought promising AIDS drugs by our own National Institutes of Health), the Food and Drug Administration causes unnecessary delays in drug availability and needless deaths.
- After 36,000 cases and 7 years, the President's "policy" on AIDS consists of nothing more than a debate on "routine testing." There is NO national policy on AIDS in the U.S.A.

15. AIDS and Death, AIDS and $$$, AIDS and Politics

New York: ACT UP, [1987]. Offset. 8 1/2 x 11 in Printed to recto and verso. Very good.

Early ACT UP flier, with an AIDS Fact Sheet at verso along with a list of demands and anger at the goverment to recto.

In this flier, ACT UP attacks government inactivity and "malignant neglect" and demands national education, testing, research, and treatment efforts and action to prohibit discrimination. The fact sheet on verso describes in detail the number of infections and death, increased by the homophobia and inaction of the government and pharmaceutical industry, describing that more than 20,000 Americans had already been killed by AIDS and predicting that by 1991, more Americans would die of AIDS each year than had died in the whole Vietnam War.

Produced in 1987, the year ACT UP was founded, and seemingly unrecorded.

"There is NO national policy on AIDS in the U.S.A."

$150

POSITIVELY LESBIAN
ACT UP
LESBIANS
WITH HIV/AIDS
SPEAK OUT
ACT UP! FIGHT BACK! FIGHT AIDS!
JOIN THE LESBIAN LEGAL PICKET & SPEAK OUT IN D.C.
MEET HHS, FRIDAY APRIL 23 1993, 11:00AM
200 INDEPENDENCE AVE. SW, FEDERAL CENTER METRO

16. Positively Lesbian: Lesbians with HIV/AIDS

New York: ACT UP, 1993. Offset. 8 1/2 x 14 in. Printed to recto and verso. Lines from folding, else very good.

Flier in defense of lesbians with HIV/AIDS, demanding more research and treatment for lesbian women with AIDs, and at risk.

The earliest reporting and research related to AIDS focused exlusively on gay men, and securing healthcare for women, specifically lesbian women, was a particular struggle. That being said, some of the most experienced organizers in the earliest days of ACT UP were in fact the women involved in lesbian and feminst organizing of the 1970s, whose contributions to the movement deserve further focus.

A critical document of the underexamined lesbian activism within ACT UP.

SOLD

17. Know Your Scumbags

Richard Deagle and Victor Mendolia. New York: [ACT UP], [1989]. Offset. 22 x 21 in.

Rare ACT UP poster in protest of the homophobic Cardinal John O'Connor, Archbishop of New York - prominently used during the Stop the Church demonstration organized by ACT UP and WHAM! (Women's Health Action Mobilization).

The poster shows O'Connor wearing a mitre that looks like an unrolled condom next to a photo of a pink condom in that same shape - below the condom, the poster reads, "This one prevents AIDS." O'Connor actively campaigned against condoms, safe sex education in public schools, abortion access, needle exchanges, and other essential components of women's and LGBT healthcare.

That same year, Cardinal O'Connor was described by artist David Wojnarowicz as a "fat cannibal from that house of walking swastikas up on fifth avenue," in the catalog for Nan Goldin's Witnesses: Against Our Vanishing.

The poster that inspired Keith Haring to become an AIDS activist and a member of ACT UP - a striking example of the ACT UP design and sensibility. Very good.

"Cardinal O'Connor was blocking the distribution of safe sex information and condoms in New York City public high schools and we invaded his church because he needed to get out of the education system and stop killing people by denying them access to safe sex education and condoms." -Eric Sawyer, co-founder of ACT UP.

SOLD

18. Use A Rubber

Tom of Finland [Touko Valio Laaksonen]

Los Angeles: Tom of Finland, 1987. 11 x 14 in. Very good.

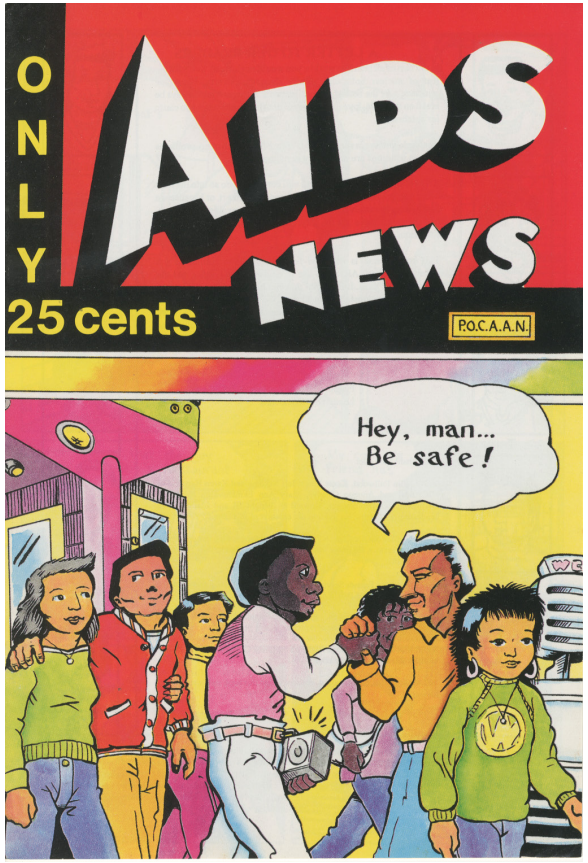
Original poster produced by Tom of Finland at the height of the AIDS crisis for distribution in gay bars.

Tom of Finland, known for his heavily stylized erotic drawings of men in and out of uniform, began his career drawing for Physique Pictorial in 1956.

This poster produced in 1987 for distribution in bars in California, is an unusually politicized work by the artist, with a clear message of safe sex education.

A rare and striking sex education poster by the iconic queer artist.

$750



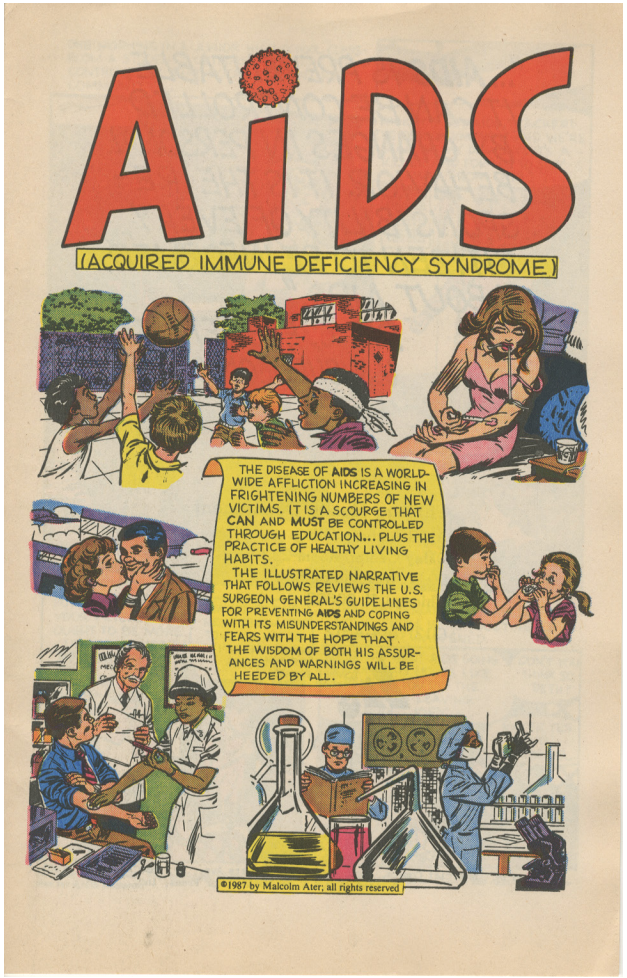
19. AIDS News [comic book]

Leonard Rifas, Mark Campos, and Michael Dowers. Seattle: POCAAN, 1988. Offset. Saddle stapled. 10 1/8 x 7 in. [18pp]. Very good.

Comic book published by the People of Color Against Aids Network (POCAAN), offering a colorful and informative look at AIDS and its corresponding social complexities. The book was drawn and written by Leonard Rifas, with assistance from both Michael Dowers and Mark Campos.

A richly illustrated effort of popular AIDS education.

$45

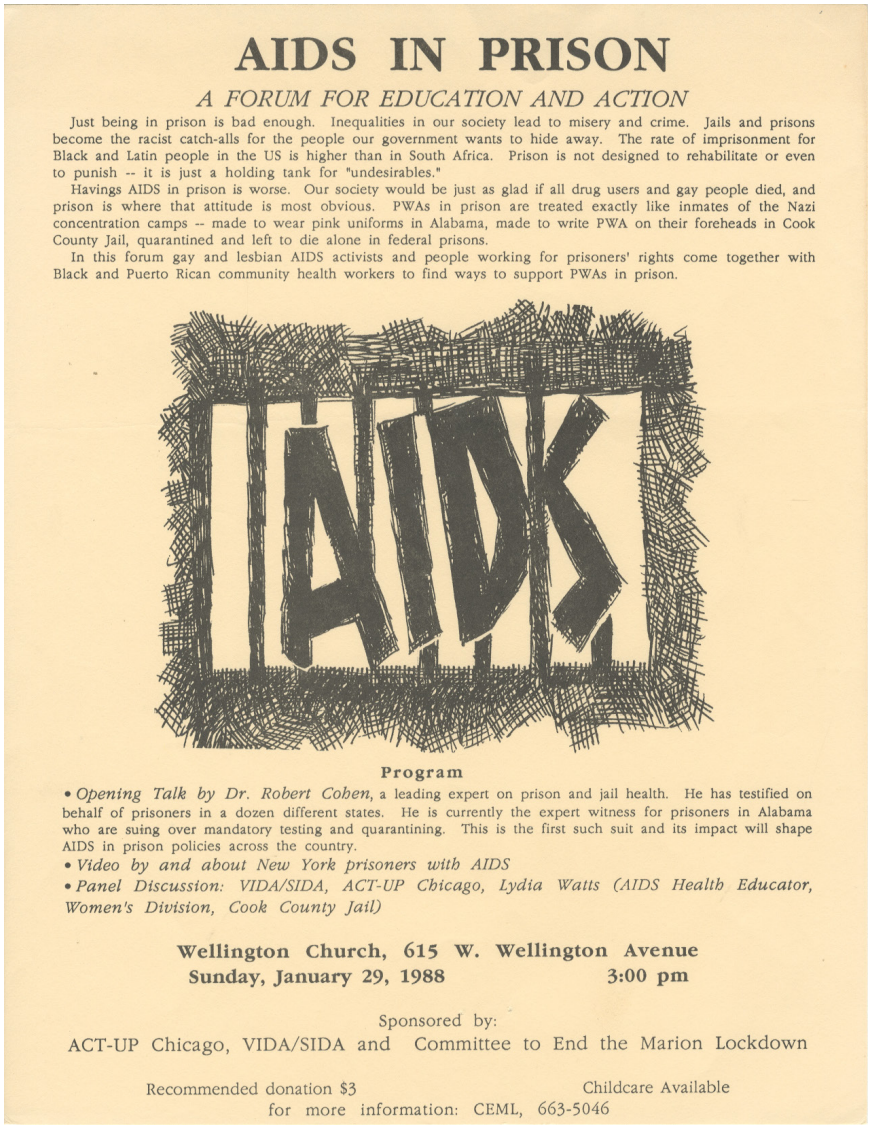

AIDS
(ACQUIRED IMMUNE DEFICIENCY SYNDROME)
THE DISEASE OF AIDS IS A WORLD-WIDE AFFLICTION INCREASING IN FRIGHTENING NUMBERS OF NEW VICTIMS. IT IS A SCOURGE THAT CAN AND MUST BE CONTROLLED THROUGH EDUCATION... PLUS THE PRACTICE OF HEALTHY LIVING HABITS.
THE ILLUSTRATED NARRATIVE THAT FOLLOWS REVIEWS THE U.S. SURGEON GENERAL'S GUIDELINES FOR PREVENTING AIDS AND COPING WITH ITS MISUNDERSTANDINGS AND FEARS WITH THE HOPE THAT THE WISDOM OF BOTH HIS ASSURANCES AND WARNINGS WILL BE HEEDED BY ALL.
©1987 by Malcolm Ater; all rights reserved

20. AIDS: Acquired Immune Deficiency Syndrome [comic book]

Script by Malcolm Ater. Chicago: Chicago Health Department, 1987. Offset. Saddle stapled. 10 1/8 x 6 1/2 in. [14pp]. Very good.

Richly illustrated comic book on AIDS and its prevention, published by Chicago Health Department AIDS Activity Office.

$35



AIDS IN PRISON

A FORUM FOR EDUCATION AND ACTION

Just being in prison is bad enough. Inequalities in our society lead to misery and crime. Jails and prisons become the racist catch-alls for the people our government wants to hide away. The rate of imprisonment for Black and Latin people in the US is higher than in South Africa. Prison is not designed to rehabilitate or even to punish -- it is just a holding tank for "undesirables."

Havings AIDS in prison is worse. Our society would be just as glad if all drug users and gay people died, and prison is where that attitude is most obvious. PWAs in prison are treated exactly like inmates of the Nazi concentration camps -- made to wear pink uniforms in Alabama, made to write PWA on their foreheads in Cook County Jail, quarantined and left to die alone in federal prisons.

In this forum gay and lesbian AIDS activists and people working for prisoners' rights come together with Black and Puerto Rican community health workers to find ways to support PWAs in prison.

Program

- *Opening Talk by Dr. Robert Cohen,* a leading expert on prison and jail health. He has testified on behalf of prisoners in a dozen different states. He is currently the expert witness for prisoners in Alabama who are suing over mandatory testing and quarantining. This is the first such suit and its impact will shape AIDS in prison policies across the country.
- *Video by and about New York prisoners with AIDS*
- *Panel Discussion: VIDA/SIDA, ACT-UP Chicago, Lydia Watts (AIDS Health Educator, Women's Division, Cook County Jail)*

Wellington Church, 615 W. Wellington Avenue
Sunday, January 29, 1988 3:00 pm

Sponsored by:
ACT-UP Chicago, VIDA/SIDA and Committee to End the Marion Lockdown

Recommended donation $3 Childcare Available
for more information: CEML, 663-5046

21. AIDS In Prison: A Forum for Education and Action [anti-carceral struggle, health activism, gay rights]

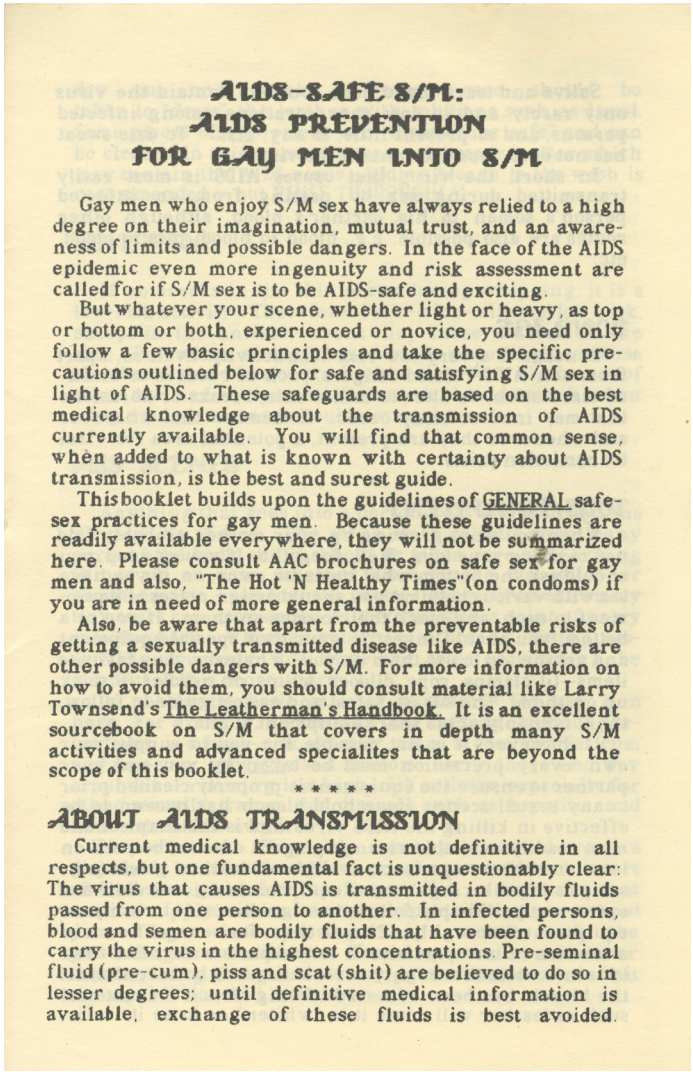
Chicago: ACT-UP Chicago, VIDA/SIDA, and Committee to End the Marion Lockdown, 1988. Offset. 11 x 8 1/2 in. Very good.

Flyer promoting a forum for education and action concerning AIDS in prison, sponsored by ACT UP along with prison organizers -- a landmark but underexamined event in contemporary American activism, as the struggle against prisons intersected with the struggle for gay rights and health, establishing allegiances in struggle that became foundational for the contemporary left.

This event was a result of a remarkable collaboration between the Committee to End the Marion Lockdown (CEML), an organization fighting against control unit prisons and related inhumane practices at the notorious federal prison in Marion, Illinois, and two of the major AIDS activist organizations in Chicago. CEML anti-carceral work's led to nation-wide influence, as the practices at Marion became widespread in many other prisons in the U.S. and internationally. Co-founder of the committee Nancy Kurshan wrote a history of the group in the book "Out Of Control: A Fifteen Year Battle Against Control Unit Prisons," where she also details the organization of this forum.

Not located in OCLC as of October 2025.

SOLD



AIDS-SAFE S/M:
AIDS PREVENTION
FOR GAY MEN INTO S/M

Gay men who enjoy S/M sex have always relied to a high degree on their imagination, mutual trust, and an awareness of limits and possible dangers. In the face of the AIDS epidemic even more ingenuity and risk assessment are called for if S/M sex is to be AIDS-safe and exciting.

But whatever your scene, whether light or heavy, as top or bottom or both, experienced or novice, you need only follow a few basic principles and take the specific precautions outlined below for safe and satisfying S/M sex in light of AIDS. These safeguards are based on the best medical knowledge about the transmission of AIDS currently available. You will find that common sense, when added to what is known with certainty about AIDS transmission, is the best and surest guide.

This booklet builds upon the guidelines of GENERAL safe-sex practices for gay men. Because these guidelines are readily available everywhere, they will not be summarized here. Please consult AAC brochures on safe sex for gay men and also, "The Hot 'N Healthy Times"(on condoms) if you are in need of more general information.

Also, be aware that apart from the preventable risks of getting a sexually transmitted disease like AIDS, there are other possible dangers with S/M. For more information on how to avoid them, you should consult material like Larry Townsend's The Leatherman's Handbook. It is an excellent sourcebook on S/M that covers in depth many S/M activities and advanced specialites that are beyond the scope of this booklet.

* * * * *

ABOUT AIDS TRANSMISSION

Current medical knowledge is not definitive in all respects, but one fundamental fact is unquestionably clear: The virus that causes AIDS is transmitted in bodily fluids passed from one person to another. In infected persons, blood and semen are bodily fluids that have been found to carry the virus in the highest concentrations. Pre-seminal fluid (pre-cum), piss and scat (shit) are believed to do so in lesser degrees; until definitive medical information is available, exchange of these fluids is best avoided.

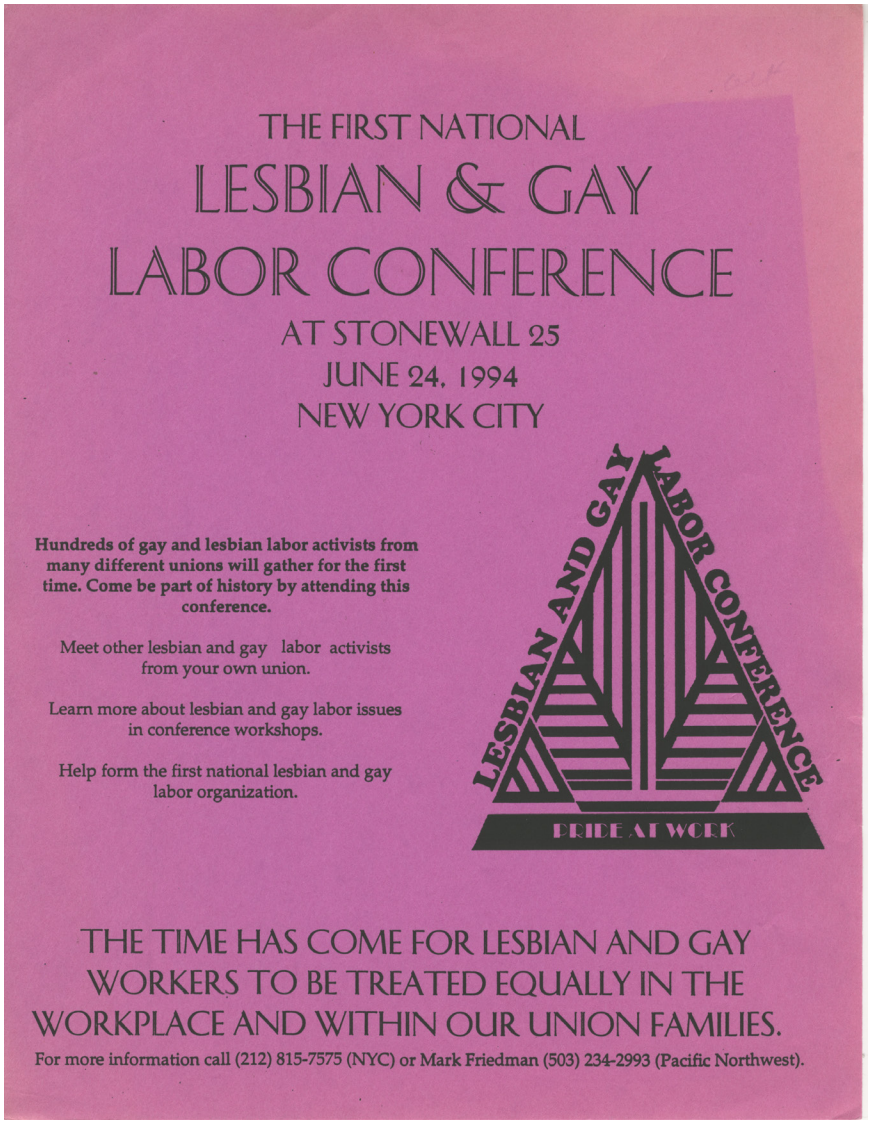
22. AIDS-Safe S/M: AIDS Prevention for Gay Men into S/M

San Francisco: The San Francisco Knights Templar, 1987. Saddle-stapled in offset wraps. [8] pp, including covers. 5 ½ x 8 ½ in. Very good.

Pamphlet covering in a matter-of-fact way both emotional and practical matters, including precautions to take for various acts, and the proper care and use of equipment and toys. An early publication on the topic, and evidence of concern with these matters in the wider S/M community at the time.

This edition published by the San Francisco Knights Templar; first published earlier that year by AIDS Action Committee of Massachusetts, in conjunction with DREIZEHN: The Boston Gay S/M Fraternity.

$35


THE FIRST NATIONAL
LESBIAN & GAY
LABOR CONFERENCE
AT STONEWALL 25
JUNE 24, 1994
NEW YORK CITY
Hundreds of gay and lesbian labor activists from many different unions will gather for the first time. Come be part of history by attending this conference.
Meet other lesbian and gay labor activists from your own union.
Learn more about lesbian and gay labor issues in conference workshops.
Help form the first national lesbian and gay labor organization.
LESBIAN AND GAY LABOR CONFERENCE
PRIDE AT WORK
THE TIME HAS COME FOR LESBIAN AND GAY WORKERS TO BE TREATED EQUALLY IN THE WORKPLACE AND WITHIN OUR UNION FAMILIES.
For more information call (212) 815-7575 (NYC) or Mark Friedman (503) 234-2993 (Pacific Northwest).

23. The First National Lesbian & Gay Labor Conference

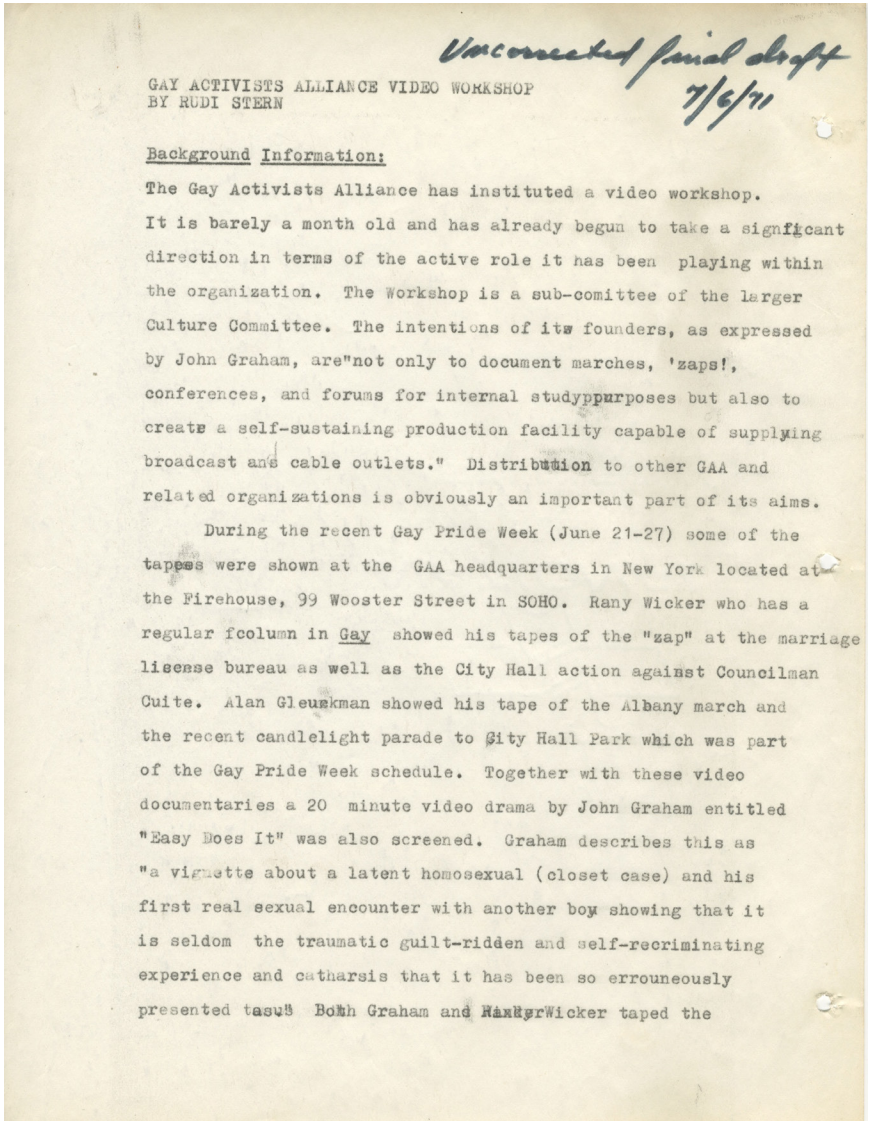
New York: Lesbian and Gay Labor Conference, 1994. Offset. 8 1/2 x 11 in.

Flyer promoting the First National Lesbian & Gay Labor Conference, a shortlived project surrounding the 25th anniversary of the Stonewall uprising. The conference grew out of queer organizing in the AFL-CIO, and according to a WBAI-Pacifica report included both cis and trans organizers.

We locate little documentation of the event and no copies on OCLC as of October 2025.

"The time has come for lesbian and gay workers to be treated equally in the workplace and within our union families."

$150



Uncorrected final draft
7/6/71

GAY ACTIVISTS ALLIANCE VIDEO WORKSHOP
BY RUDI STERN

Background Information:

The Gay Activists Alliance has instituted a video workshop. It is barely a month old and has already begun to take a signficant direction in terms of the active role it has been playing within the organization. The Workshop is a sub-comittee of the larger Culture Committee. The intentions of itw founders, as expressed by John Graham, are"not only to document marches, 'zaps!', conferences, and forums for internal studyppurposes but also to create a self-sustaining production facility capable of supplying broadcast and cable outlets." Distribution to other GAA and related organizations is obviously an important part of its aims.

During the recent Gay Pride Week (June 21-27) some of the tapes were shown at the GAA headquarters in New York located at the Firehouse, 99 Wooster Street in SOHO. Rany Wicker who has a regular fcolumn in Gay showed his tapes of the "zap" at the marriage license bureau as well as the City Hall action against Councilman Cuite. Alan Gleuskman showed his tape of the Albany march and the recent candlelight parade to City Hall Park which was part of the Gay Pride Week schedule. Together with these video documentaries a 20 minute video drama by John Graham entitled "Easy Does It" was also screened. Graham describes this as "a vignette about a latent homosexual (closet case) and his first real sexual encounter with another boy showing that it is seldom the traumatic guilt-ridden and self-recriminating experience and catharsis that it has been so errouneously presented tasu. Both Graham and RandyrWicker taped the

24. Gay Activists Alliance Video Workshop [original typescript draft]

Rudi Stern. [New York]: np, 1971. Typescript with holograph reading "Uncorrected final draft 7/6/71" to first page. 4pp., unbound. 8 1/2 x 11 in. Three-hole-punched at right edge of leaves, not obstructing text. Else very good.

A typescript draft of an essay on the early video workshops of the Gay Activist Alliance, produced by multimedia artist and documentarian Rudi Stern, then running the Global Village Video Resource Center, which provided video workshops and other resources to the Black Panther Party, the GAA, and other movement organizations.

Across the document, Stern relates firsthand the structure and reception of video created by the GAA Video Workshop, which he describes as "an impressive example of what alternative television can and should be about." The video work of Randy Wicker, John Graham, and Alan Gleunkman are all described here, recording zaps and GAA demonstrations, as well as fictional works.

A unique primary source artifact of queer organizing and radical media. We are unable to find any record of publication for this essay.

$450

25. Hot Peaches Presents Androgyny in Ostendorf: A Free Horror Musical Show [Alexis del Lago, Marsha P. Johnson, Sister Tui]

New York: Hot Peaches, [1972]. 11 x 17 in. poster. Near fine.

The poster for the third Hot Peaches show, "Androgyny in Ostendorf," with Marsha P. Johnson, Lance Norebo, Paul Ambrose, and others.

A "horror musical show," the performance was conceieved of as writer and director Jimmy Camicia was recuperating from hepatitis after a disastrous second Peaches performance; watching a series of classic horror films, Camicia realized that "these horror flicks [were] a disconcerting metaphor for the gay community" and the treatment of queer people by heterosexual society. Though Hot Peaches founder and director Jimmy Camicia apparently planned to quit the theater after this show, a favorable review by the critic Robb Baker in After Dark magazine convinced him to continue, and the Hot Peaches would perform for another several decades in theaters, gay clubs, and alternative venues around the world.

The play tells the story of a group of androgynous hippies squatting in a ruined hilltop castle, antagonized by angry townsmembers whose children had joined the fun at the squat. The cast included Jimmy Centola, Terianandа, Peter Ruffert, Paul Ambrose, Lance Norebo, Alexis del Lago, Marsha P. Johnson, James Morfogen, and was the first involvement of Sister Tui in a Hot Peaches performance, as hairdresser to one of the actors. Tui would star in Hot Peaches shows for years to come.

The Hot Peaches formed in 1972, inspired by the visiting West Coast queer theater troupe The Angels of Light, and performing with some former Angels in the earliest shows. The Angels of Light was itself a splinter group from the celebrated hippie drag troupe, the Cockettes. The Hot Peaches, self-defined as a gay theater troupe from the start, participated in and chronicled the revolutions in queer consciousness happening around them.

$1500

26. Free Hot Peaches [Androgyny in Ostendorf]

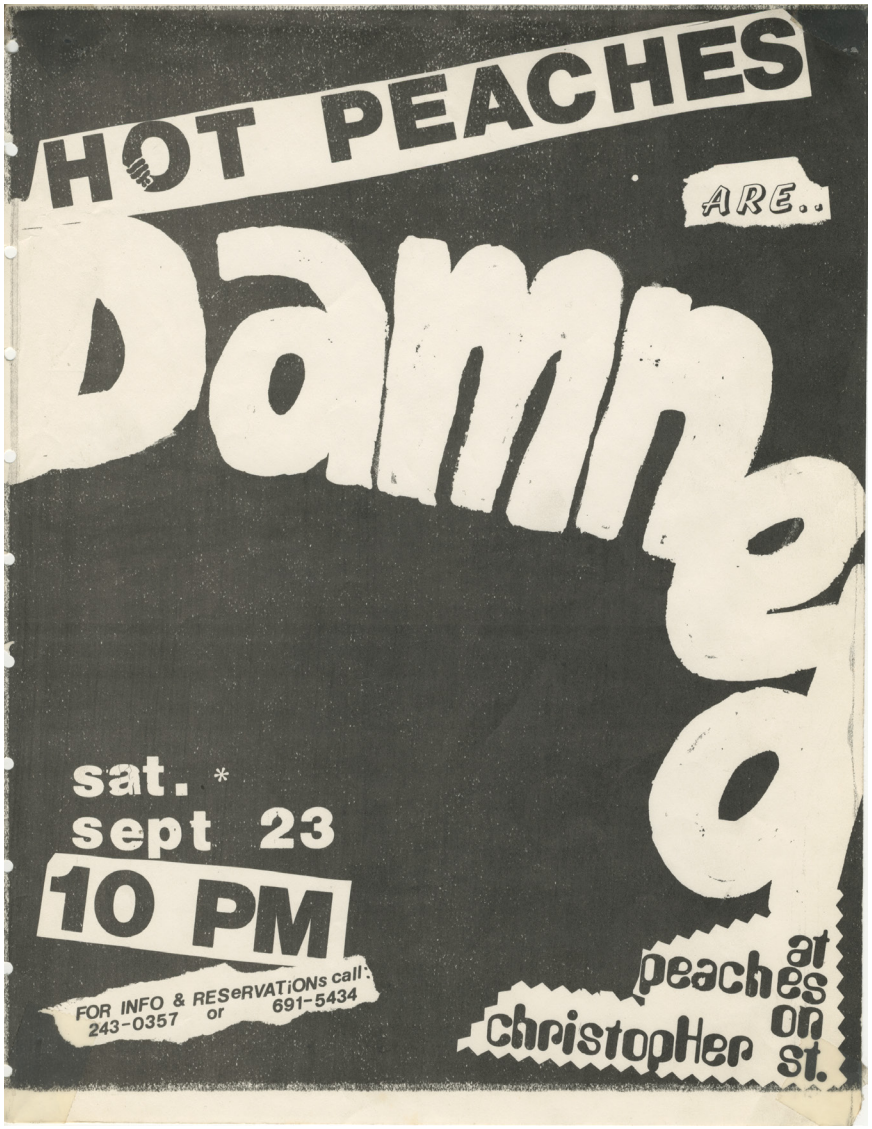
New York: Hot Peaches, [1972]. 8 1/2 x 11 in. Offset. Near fine.

Another verson of a flier for third Hot Peaches show, Androgyny in Ostendorf - described in full above.

The Hot Peaches' first three shows were free, with later shows costing $2 and up, and their third show, Androgyny in Ostendorf, remains known for the original song, "Ying-Yang." Given the placement of ying-yangs; the provenance, from an artist who was only involved in the earliest Peaches shows; the graphic of "Hot Peaches" in a peach (which we have only seen on other ephemera from this show) and "free," we determined that the flier was very likely a promotion for that show - a fact now confirmed by Hot Peaches founder Jimmy Camicia.

An exceedingly rare artifact from the groundbreaking New York queer theater troupe.

$750



27. Hot Peaches Are... Damned [flyer]

New York: np, [1978]. 8 1/2 x 11 in. Small holes along left edge, and pieces of clear tape at corners, not obstructing image or text. Overall very good.

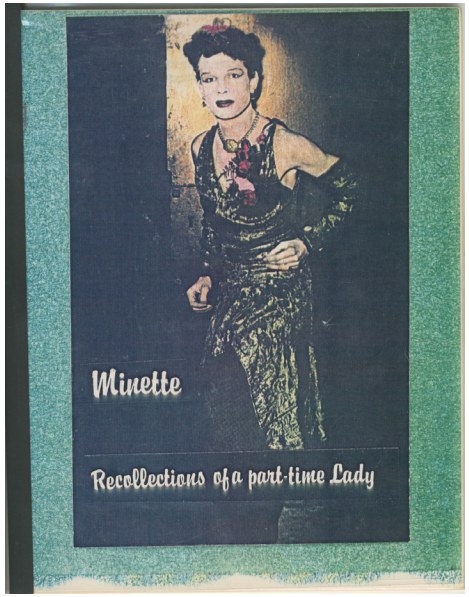
The flier for an unknown, perhaps undocumented performance by the Hot Peaches, likely in 1978.

We can locate no records of a Peaches show called "Damned" nor is it mentioned in Jimmy Camicia's memoir focused on the Peaches, My Dear, Sweet Self: A Hot Peach Life. That being said, this flier notes venue described as "Peaches", with an address on Christopher Street; Camicia rented a space just for the Peaches and organized a series of performances at 115 Christopher Street from Summer 1978 to Spring 1979 - the only performances on Christopher Street recorded, besides an outdoor performance in 1974. Though there are several performances from the Christopher Street Loft among Camicia's list of Hot Peaches performances in the book, they are not discussed in detail - we know of another one-day performance the next week, Saturday September 30, and another one-off performance in November of that year, entitled "Murder in the Vatican." Therefore, we believe this flier to be an unrecorded performance from this period, or an earlier, in-process staging of "Murder in the Vatican," about the death of a radical pope.

We cannot find much record of the loft at 115 Christopher Street outside of Camicia's memoir, though the address was long a queer haven: the storefront downstairs was at the time of these shows inhabited by Duff's, a queer-friendly Italian restaurant; in 1980, the gay bar, Christopher's would open, hosting dinners and drag performances. In 1993, it was followed by The Hangar, a Black gay dive bar, which closed last year.

An artifact of an apparently unrecorded Hot Peaches performance at their short-lived performance space on Christopher Street.

$350

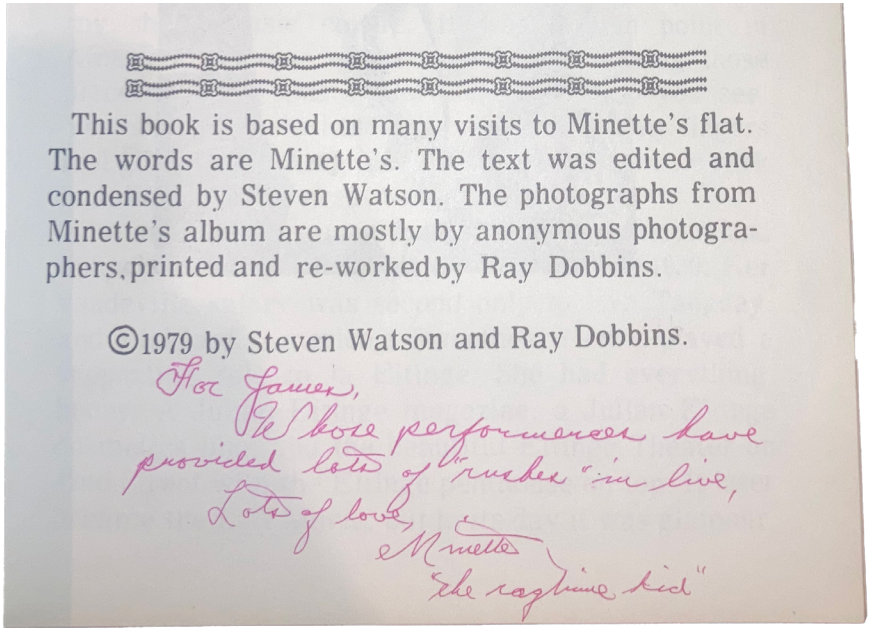


28. Minette: Reflections of a Part-Time Lady [signed and inscribed]

Minette. Steven Watson & Ray Dobbins, eds. New York: Flower-Beneath-the-Foot Press, 1979. 4to, [76] pp. including covers, clip-bound in an unprinted glassine folder. Front and back interior covers photo-mechanically reproduced in color. Profusely illustrated with photographs

The 1979 memoir of early drag performer and influential figure, Minette - this copy signed and inscribed to James [Morfogen], performer and pianist in the Hot Peaches and Ridiculous Theatrical Company.

Minette, whose career spanned six decades, began dressing and performing at age 14, apparently inspired by the advice of a school psychologist - "so I could be myself." A connecting link from the drag shows in the days of vaudeville and burlesque, through the avant-garde of the 1960s to the end of the 20th century, she influenced and performed with Mario Montez, Jackie Curtis, Ethyl Eichelberger, Charles Ludlam, and the Hot Peaches; she dressed as a woman outside of performances and later used feminine pronouns exclusively. Born in 1928, she claimed to have escaped Ku Klux Klan lynchings of drag queens during her performances in 1940s Tennessee and Kentucky.


This book is based on many visits to Minette's flat. The words are Minette's. The text was edited and condensed by Steven Watson. The photographs from Minette's album are mostly by anonymous photographers, printed and re-worked by Ray Dobbins.

©1979 by Steven Watson and Ray Dobbins.

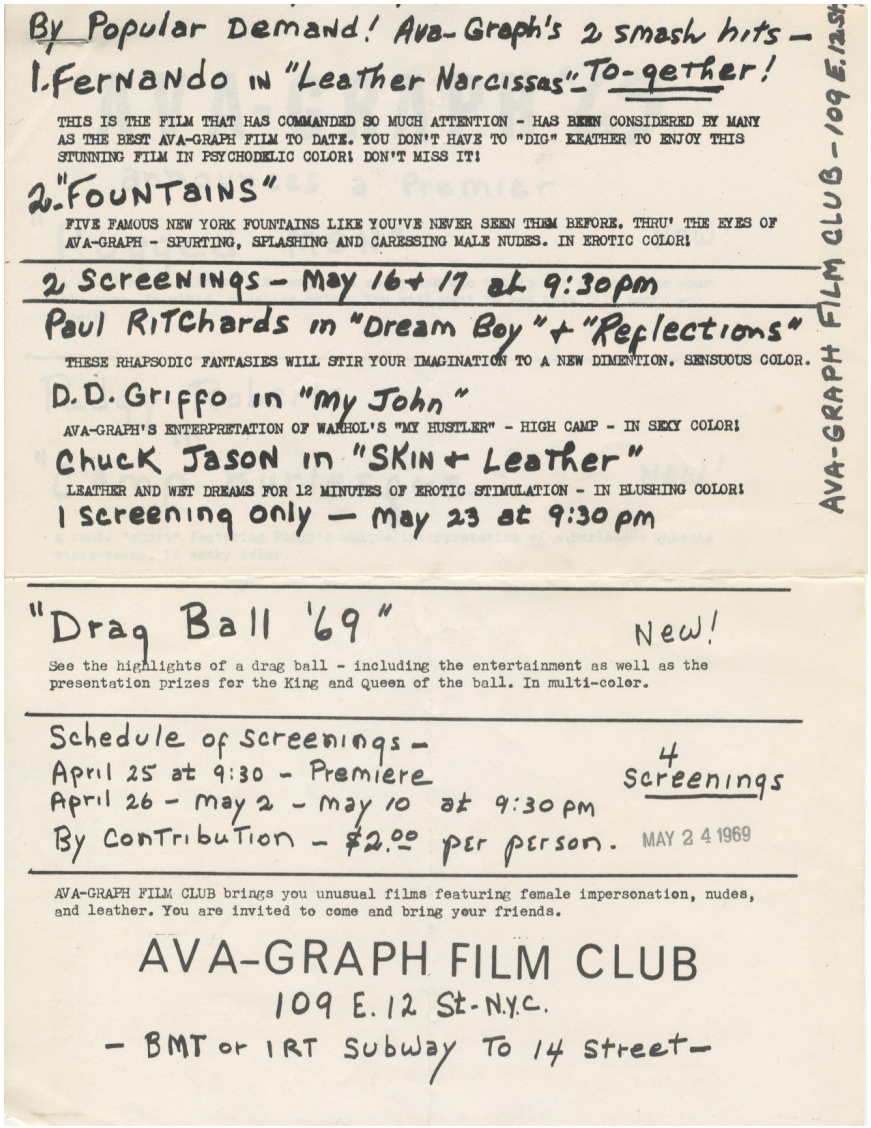
For James,
Whose performances have provided lots of "rushes" in live,
Lots of love
Minette
"the straight kid"

Minette was also a sex worker and writes, "We should have had a gay hookers' union." She writes of her relationships with Mario Montez, Andy Warhol, the Ridiculous Theatrical Company, the Hot Peaches, the Gay Liberation Front and the Gay Activists Alliance, the last of whom she describes as "straight" for their treatment of STAR founder Sylvia Rivera. Minette passed away in Brooklyn in the winter of 2001.

Minette was also a founding figure and star in Ava-Graph films, the undeground erotic queer films of Avery Willard. Exceedingly early filmmaking starring "female impersonators" produced by and for queer people, Ava-Graph was born in January 1958 through the partnership of Willard and Minette.

This example is signed and inscribed to James [Morfogen]: "whose performances have provided lost of rushes in live [sic]." The two performed together with the RTC and perhaps with the Peaches. A remarkable association copy of this rare document of early trans activism and performance.

SOLD



By Popular Demand! Ava-Graph's 2 smash hits –
1. FERNANDO IN "Leather Narcissas" – To-gether!

THIS IS THE FILM THAT HAS COMMANDED SO MUCH ATTENTION - HAS BEEN CONSIDERED BY MANY AS THE BEST AVA-GRAPH FILM TO DATE. YOU DON'T HAVE TO "DIG" LEATHER TO ENJOY THIS STUNNING FILM IN PSYCHODELIC COLOR! DON'T MISS IT!

2. "FOUNTAINS"

FIVE FAMOUS NEW YORK FOUNTAINS LIKE YOU'VE NEVER SEEN THEM BEFORE. THRU' THE EYES OF AVA-GRAPH - SPURTING, SPLASHING AND CARESSING MALE NUDES. IN EROTIC COLOR!

2 Screenings – May 16 + 17 at 9:30pm

Paul RITChards in "Dream Boy" + "Reflections"

THESE RHAPSODIC FANTASIES WILL STIR YOUR IMAGINATION TO A NEW DIMENTION. SENSUOUS COLOR.

D. D. Griffo in "My John"

AVA-GRAPH'S ENTERPRETATION OF WARHOL'S "MY HUSTLER" - HIGH CAMP - IN SEXY COLOR!

Chuck Jason in "SKIN + Leather"

LEATHER AND WET DREAMS FOR 12 MINUTES OF EROTIC STIMULATION - IN BLUSHING COLOR!

1 screening only – May 23 at 9:30 pm

AVA-GRAPH FILM CLUB – 109 E. 12 St.

"Drag Ball '69" New!

See the highlights of a drag ball - including the entertainment as well as the presentation prizes for the King and Queen of the ball. In multi-color.

Schedule of Screenings –
April 25 at 9:30 - Premiere
April 26 - May 2 - May 10 at 9:30 pm
By Contribution - $2.00 per person.

4 Screenings

MAY 2 4 1969

AVA-GRAPH FILM CLUB brings you unusual films featuring female impersonation, nudes, and leather. You are invited to come and bring your friends.

AVA-GRAPH FILM CLUB
109 E. 12 St. N.Y.C.
– BMT or IRT Subway To 14 Street –

29. Ava-Graph Film Club [schedule of screenings]

New York: Ava-graph Film Club, [1969]. Two leaves, corner stapled. First page, 5 1/2 x 8 1/2 x; second, 8 1/2 x 11 in. Very good.

Program for a series of screenings by the underground queer erotic filmmaker Avery Willard and his company, Ava-Graph.

A career Broadway photographer, Willard was also a physique artist, activist, experimental filmmaker, leatherman, pornographer, and founder of one of the earliest gay newspapers in New York. Remarkable for exceedingly early filmmaking starring "female impersonators" produced by and for queer people, Ava-Graph was born in January 1958 through the partnership of Willard and drag queen Minette - many of the films starred Minette along with Club 82 impersonators and other well-known queer performers of the 1950s and '60s.

The screenings of these films were small, and always under the threat of police violence, as Minette describes: "He could have maybe about 35 people for a screening. He showed them in bars, too...The projector wouldn't go that far and there was worry about getting raided...One showing at the Ava-graph Studio, a little studio on 12th Street between 3rd and 4th Avenues, did get raided in 1958. I was in jail for two days. I was there in drag selling the tickets."

Leather Narcissus, screened here with Drag Ball '69, My John, and others, is today perhaps Willard's best known though still very underground film - many others not having survived. It follows a head-to-toe leather-man around New York, as he becomes trapped in a Times Square haunt with a motorcycle and floor-to-ceiling mirrors before engaging in intercourse with himself, thanks to Willard's optical-printing trickery.

An early record of pre-Stonewall queer and trans filmmaking. Ephemera from Ava-Graph remains exceptionally rare.

$350

30. [signed by Mario Montez]
The Gypsy's Ball: An Ava-Graph Film

New York: Jewel Theatre, 1971. Card bifolium. Signed by Maria Montez at cover.

Program for a series of screenings by the underground queer erotic filmmaker Avery Willard, The Gypsy's Ball - signed by Warhol Superstar and Jack Smith icon Mario Montez.

A career Broadway photographer, Willard was also a physique artist, gay activist, experimental filmmaker, leatherman, pornographer, and founder of one of the earliest gay newspapers in New York. Through his distribution company, Ava-graph, Willard produced a series of queer erotic films at the intersection of experimental and pornographic from 1958 into the 1970s. In 1968, under the name Bruce King, Willard began publishing a newspaper, Gay Scene, which he published until 1992. He also wrote and published leather erotica during this period.

Though there is little record of the film, it apparently followed the adventures of Lily Lonely, a "wicked gypsy and a mischievous boy."

$850

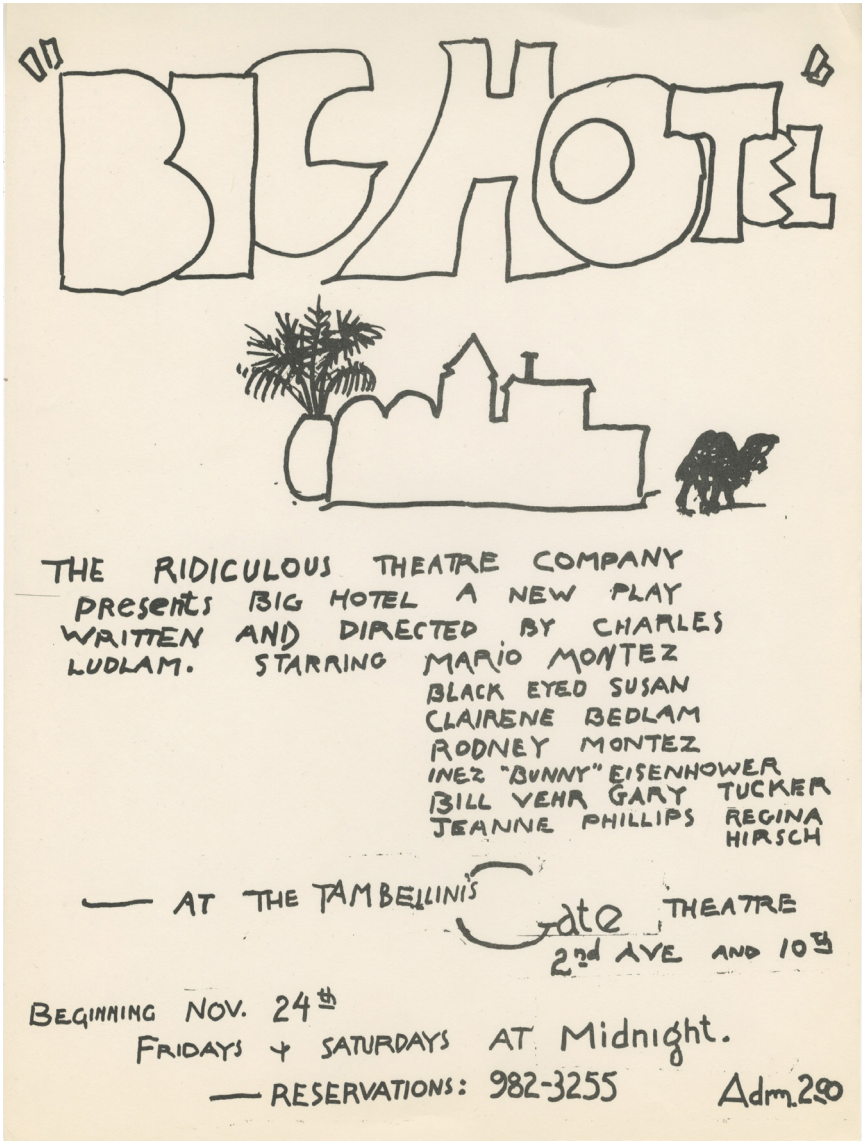
31. [Jack Smith] Big Hotel and When Queens Collide

New York: [Ridiculous Theatrical Company]. ca. 1967-1968. 8 1/2 x 14" flyer, offset printed.

Flyer designed by Jack Smith for the productions by Charles Ludlam. The poster incorporates a still from the 1954 film Elephant Walk, which starred Elizabeth Taylor. This flyer and show was the last work that Jack Smith did with the RTC, after a dramatic fallout during production.

Stars included Mario Montez, Black Eyed Susan, David Adorno, Clairene Bedlam, Rodney, Smith, Inez "Bunny' Eisenhower, Gary Tucker, Junior Wentworth, and Tffany Moregenstern. Eisenhower is also known as one of the founders of the Queens Liberation Front, with Lee Brewster.

$150



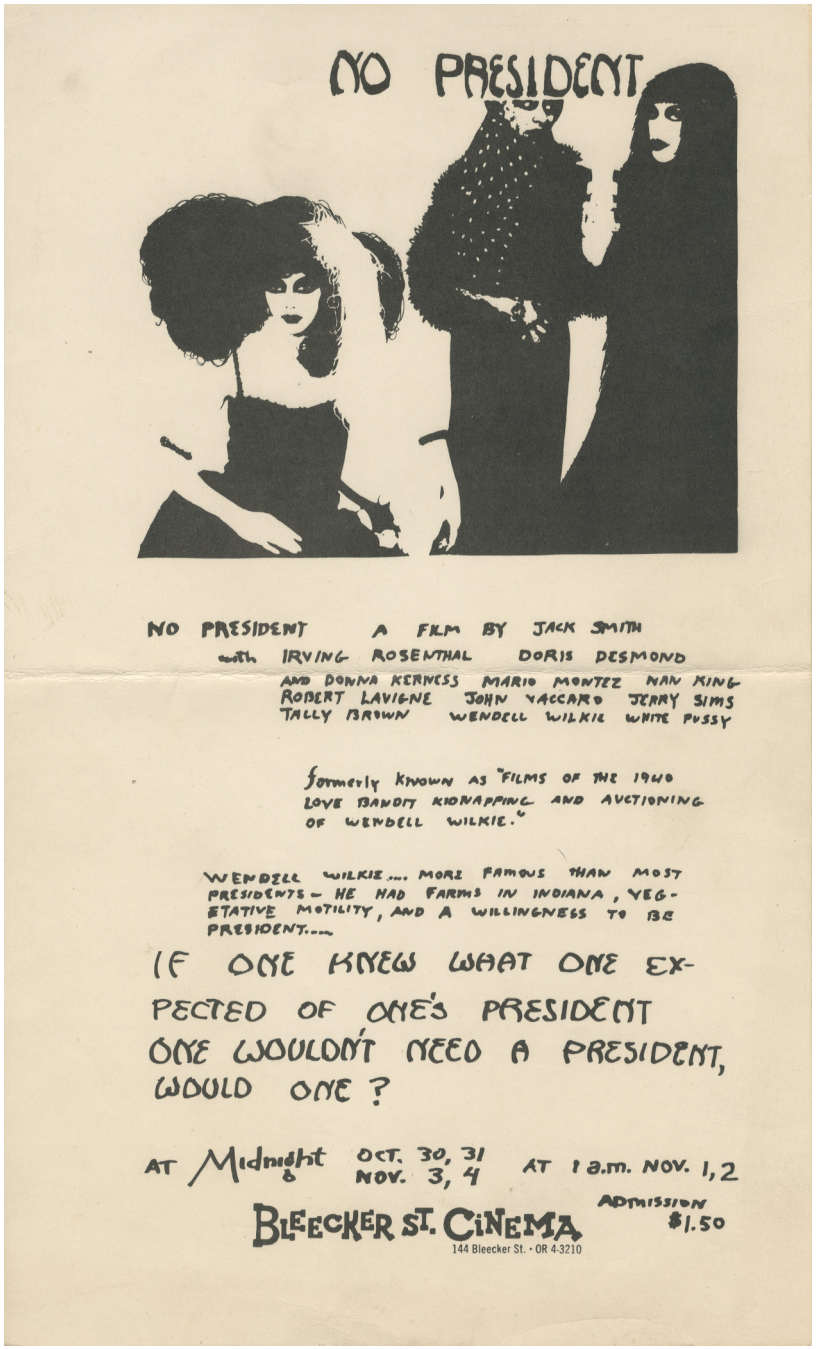
32. [Jack Smith, Mario Montez, Inez Eisenhower]
Big Hotel and When Queens Collide

[New York]: Ridiculous Theatrical Company, 1967. 8 1/2 x 11" program, offset printed.

Another flyer designed by Jack Smith for Charles Ludlam's play. These flyers and this show were the last work that Jack Smith did with the RTC, after a dramatic fallout during production.

Stars included Mario Montez, Black Eyed Susan, Clairene Bedlam, Rodney Montez, Inez "Bunny' Eisenhower, Bill Vehr, Gary Tucker, Jeanne Phillips, and Regina Hirsch. Hirsch, a cis woman, would later use the stage name Lola Pashalinki, a name reportedly also used by Eisenhower. Eisenhower is also known as one of the founders of the early trans activist group and funders of the first Christopher Street Liberation Day -- the Queens Liberation Front, with Lee Brewster.

$150

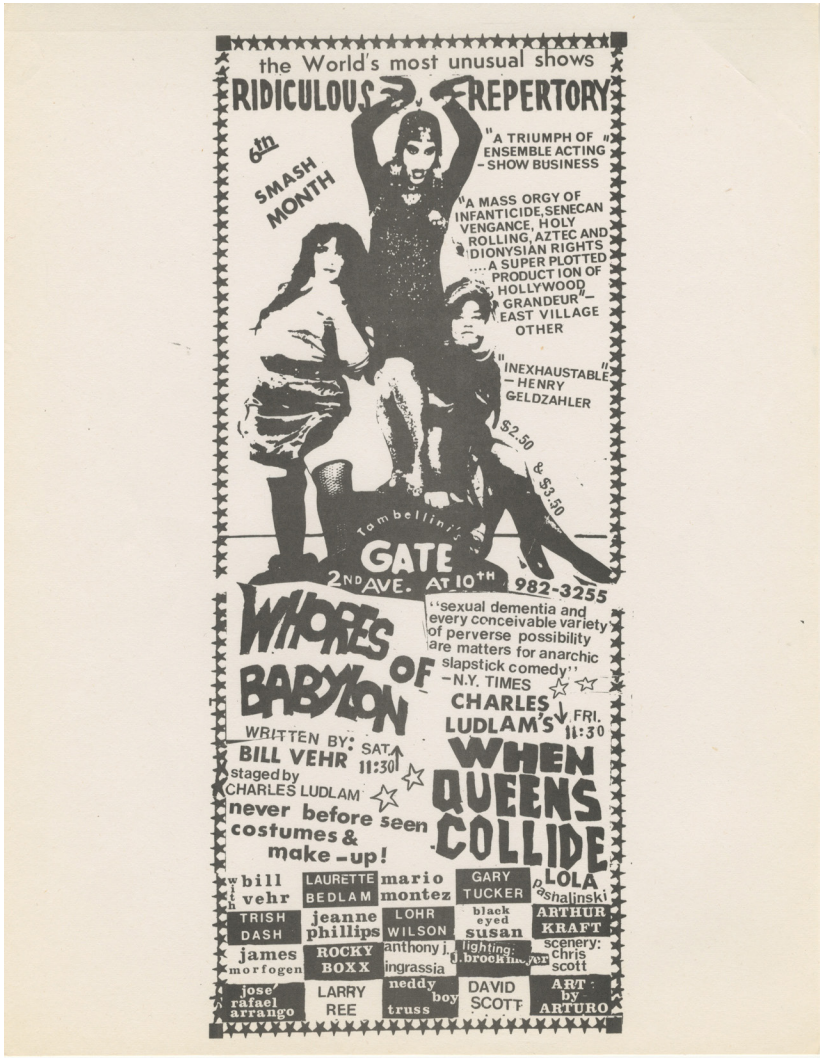

NO PRESIDENT
NO PRESIDENT A FILM BY JACK SMITH
with IRVING ROSENTHAL DORIS DESMOND
AND DONNA KERNESS MARIO MONTEZ NAN KING
ROBERT LAVIGNE JOHN VACCARO JERRY SIMS
TALLY BROWN WENDELL WILKIE WHITE PUSSY
formerly known as "FILMS OF THE 1940
LOVE BANDIT KIDNAPPING AND AUCTIONING
OF WENDELL WILKIE."
WENDELL WILKIE.... MORE FAMOUS THAN MOST
PRESIDENTS - HE HAD FARMS IN INDIANA, VEG-
ETATIVE MOTILITY, AND A WILLINGNESS TO BE
PRESIDENT....
IF ONE KNEW WHAT ONE EX-
PECTED OF ONE'S PRESIDENT
ONE WOULDN'T NEED A PRESIDENT,
WOULD ONE?
AT Midnight & OCT. 30, 31 NOV. 3, 4 AT 1 a.m. NOV. 1, 2
BLEECKER ST. CINEMA
144 Bleecker St. • OR 4-3210
ADMISSION $1.50

33. [Jack Smith, Mario Montez, Irving Rosenthal]
No President at Bleecker St. Cinema

New York: Jack Smith, 1969. Offset. 8 1/2 x 14 in. Very good. Horizontal line from folding.

Poster for screening of Jack Smith's film No President at Bleecker St. Cinema in New York. Smith's last 16mm feature film, shot in black and white, evolved from his live performance programs mixing found newsreel footage with original material shot in the Plaster Foundation. The film's plot reimagines Republican presidential candidate Wendell Willkie's life if he were abducted by pirates as an infant and sold into the slave trade. Starring Irving Rosenthal, Doris Desmond, and Mario Montez.

$250


the World's most unusual shows
RIDICULOUS REPERTORY
6th SMASH MONTH
"A TRIUMPH OF ENSEMBLE ACTING - SHOW BUSINESS
"A MASS ORGY OF INFANTICIDE, SENECAN VENGANCE, HOLY ROLLING, AZTEC AND DIONYSIAN RIGHTS .... A SUPER PLOTTED PRODUCTION OF HOLLYWOOD GRANDEUR" - EAST VILLAGE OTHER
"INEXHAUSTABLE" - HENRY GELDZAHLER
$2.50 & $3.50
Tambellini's GATE
2ND AVE. AT 10TH 982-3255
WHORES OF BABYLON
"sexual dementia and every conceivable variety of perverse possibility are matters for anarchic slapstick comedy" - N.Y. TIMES
WRITTEN BY: BILL VEHR
staged by CHARLES LUDLAM
never before seen costumes & make-up!
SAT. 11:30
CHARLES LUDLAM'S WHEN QUEENS COLLIDE
FRI. 11:30
with bill vehr
LAURETTE BEDLAM
mario montez
GARY TUCKER
LOLA pashalinski
TRISH DASH
jeanne phillips
LOHR WILSON
black eyed susan
ARTHUR KRAFT
james morfogen
ROCKY BOXX
anthony j. ingrassia
lighting: j. brockman
scenery: chris scott
jose rafael arrango
LARRY REE
neddy boy truss
DAVID SCOTT
ART by ARTURO

34. Ridiculous Repertory: Whores of Babylon & When Queens Collide [Mario Montez, Bill Vehr]

[New York]: Ridiculous Theatrical Company, [1968]. 8 1/2 x 11" flyer, offset printed on white paper.

Flyer for the Ridiculous Theatrical Company production, Whores of Babylon, in Spring 1968, replacing Big Hotel and running in tandem with When Queens Collide. Performers included Mario Montez, Bill Vehr, Lola Pashalinki, early Hot Peaches performer James Morfogen, and Anthony Ingrassia. Whores of Babylon was the only production written by someone besides Ludlam to be produced by the troupe.

$75

35. [Queer Proto-Punk, New York Dolls]
The Trocadero-Gloxinia Magic-Midnight Mind Theater of Thrills 'n' Spills: Whores of Babylon

[New York]: [Ridiculous Theatrical Company], [1969]. 8 1/2 x 14" flyer, offset litho on white paper stock.

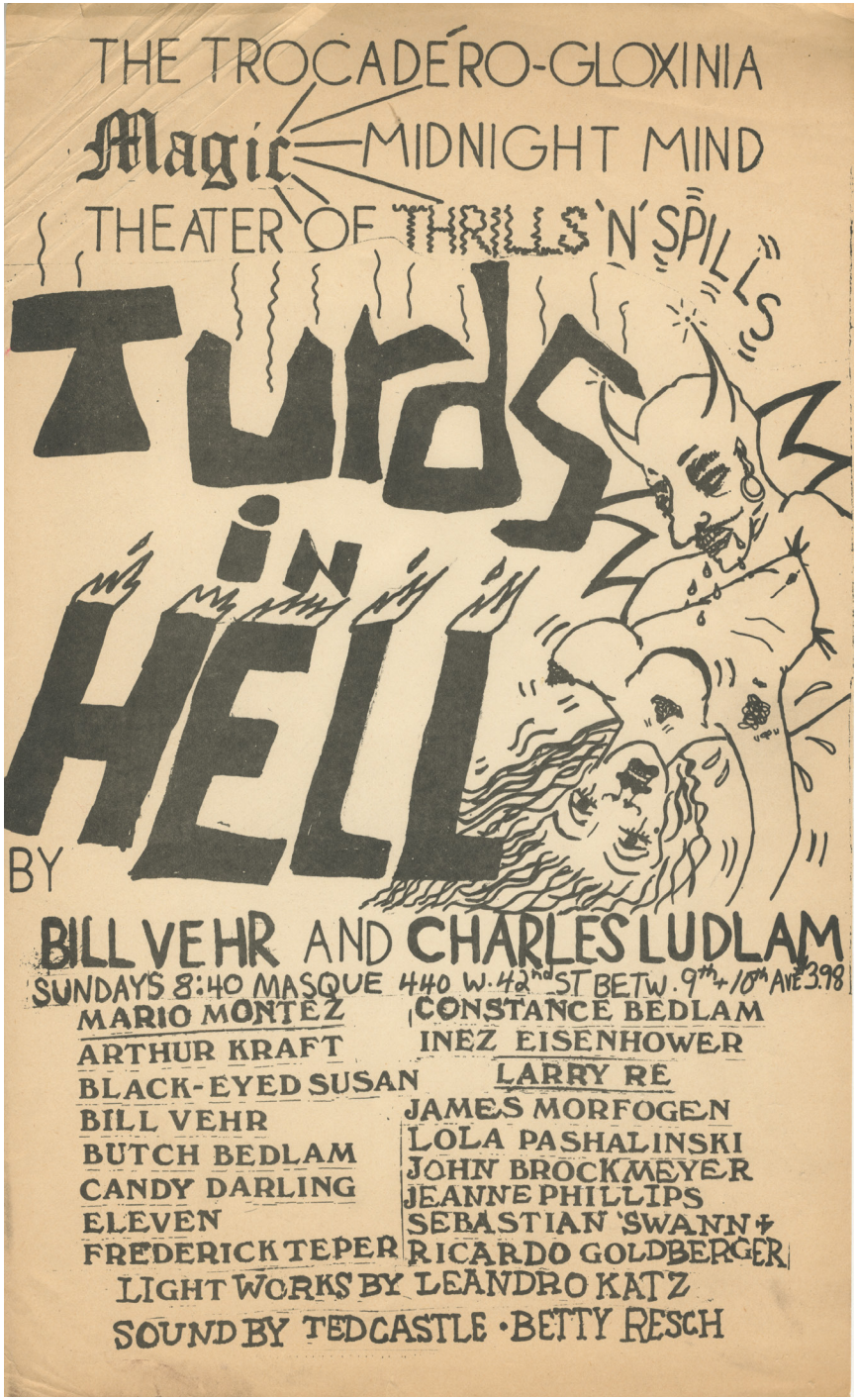
The poster for an early run of Whores of Babylon, featuring Mario Montez, Candy Darling, Bill Vehr, Inez Bunny Eisenhower, and, though not recorded here, an exceedingly early appearance onstage by David Johansen of the New York Dolls.

Only about 12 performances of the work were done at the venue for this run, but it was infamous for featuring Johansen nude onstage, wrestling John Brockmeyer - an important link between the Ridiculous Theatrical Company and the birth of punk. Johansen had first seen a RTC show at the Masque earlier that year, when his friend Leandro Katz took him to their performance of Turds in Hell. "David was just a child then, a street kid… In fact we had met on the street. He was just hanging out, playing the ukelele and saying he was going to be a performer." Leandro Katz, quoted in Kaufman, p. 101.

Charles Ludlam conceived of this short run of the Whores of Babylon during Turds of Hell, with Johansen playing The Lion - likely the first time Johansen ever performed, two years before the formation of the New York Dolls. The Masque had opened in 1960 as an Off Broadway Theatre before becoming an adult movie cinema in 1968.

An essential document illuminating the emergence of early punk in the undeground New York queer theatre milieu.

$450



36. The Trocadero-Gloxinia Magic Midnight Mind Theater of Thrills 'n' Spills: Turds in Hell [Mario Montez, Candy Darling]

[New York]: [Ridiculous Theatrical Company], [1968]. 8 1/2 x 14" poster, offset litho on white paper stock.

Poster for the fourth production by Ridiculous Theatrical Company. The poster also marks the beginning of the troupe's relationship with Leandro Katz and Ted Castle, of the Rotating Vanishing Triangle Press. Castle, along with Yvonne Rainer, was responsible for finding the troupe a new theatre: The Masque, normally a pornographic theatre. The troupe performed after midnight, when the regular films ended. The actors included Warhol Superstar Candy Darling and Mario Montez, as well as Inez "Bunny" Eisenhower - founder of the early trans activist group, Queens Liberation Front, with Lee Brewster.

SOLD

THE RIDICULOUS THEATRICAL CO.
PROUDLY PRESENTS
Turds in Hell
with ARTHUR KRAFT, JEANNE PHILLIPS, BILL VEHR, CHARLES LUDLAM, LOLA PASHALINSKY, ELEVEN, BLACK-EYED SUSAN, JAMES INOFOGEN, JOHN BROCKMEYER, BUNNY EISENHOWER, LARRY RE and MARIO MONTEZ as Carla.
FRI. & SAT. MIDNIGHT ONLY $3
MASQUE – 440 w. 42nd St.

THE RIDICULOUS THEATRICAL CO.
PROUDLY PRESENTS
Turds in Hell
with ARTHUR KRAFT, JEANNE PHILLIPS, BILL VEHR, CHARLES LUDLAM, LOLA PASHALINSKY, ELEVEN, BLACK-EYED SUSAN, JAMES INOFOGEN, JOHN BROCKMEYER, BUNNY EISENHOWER, LARRY RE and MARIO MONTEZ as Carla.
FRI. & SAT. MIDNIGHT ONLY $3
MASQUE – 440 w. 42nd St.

37-38. The Ridiculous Theatrical Company Proudly Presents Turds in Hell

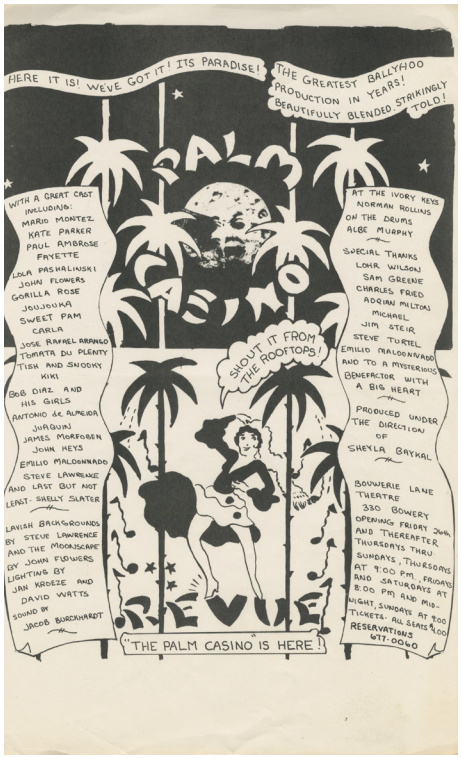
[New York]: Ridiculous Theatrical Company, [1968]. Each 6 1/2 x 11" flyer, photographically illustrated.

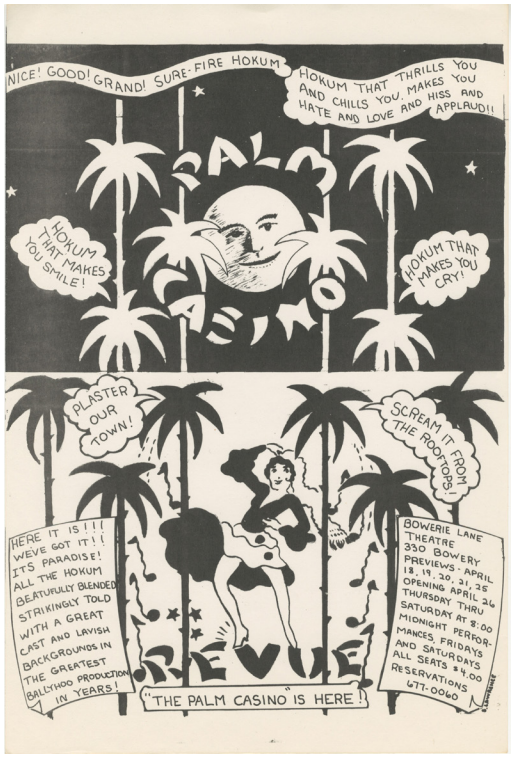
Flyer for the fourth production by Ridiculous Theatrical Company. The poster also marks the beginning of the troupe's relationship with Leandro Katz and Ted Castle, of the Rotating Vanishing Triangle Press. Castle, along with Yvonne Rainer, was responsible for finding the troupe a new theatre: The Masque, normally a pornographic theatre. The troupe performed after midnight, when the regular films ended. The actors included Warhol Superstar Candy Darling and Mario Montez, as well as Inez "Bunny" Eisenhower - founder of the early trans activist group, Queens Liberation Front, with Lee Brewster.

Turds in Hell was the only production of the troupe to have a shared writing credit, a fact underscored by the appearance of both Vehr and Ludlam on the flyer, with a stigmata on Ludlam's hand.

Note: two versions of the flyer are included, with somewhat different designs.The second state reproduces the same image but printed in higher contrast.

$75 ea.


HERE IT IS! WE'VE GOT IT! ITS PARADISE!
THE GREATEST BALLYHOO PRODUCTION IN YEARS! BEAUTIFULLY BLENDED STRIKINGLY TOLD!
PALM CASINO REVUE
SHOUT IT FROM THE ROOFTOPS!
WITH A GREAT CAST INCLUDING: MARIO MONTEZ KATE PARKER PAUL AMBROSE FAYETTE LOLA PASHALINSKI JOHN FLOWERS GORILLA ROSE JOUJOUKA SWEET PAM CARLA JOSE RAFAEL ARANGO TOMATA DU PLENTY TISH AND SNOOKY KIKI BOB DIAZ AND HIS GIRLS ANTONIO DE ALMEIDA JOAQUIN JAMES MORFOGEN JOHN HEYS EMILIO MALDONNADO STEVE LAWRENCE AND LAST BUT NOT LEAST SHELLY SLATER
LAVISH BACKGROUNDS BY STEVE LAWRENCE AND THE MOONSCAPE BY JOHN FLOWERS LIGHTING BY JAN KROEZE AND DAVID WATTS SOUND BY JACOB BURCKHARDT
AT THE IVORY KEYS NORMAN ROLLINS ON THE DRUMS ALBE MURPHY
SPECIAL THANKS LOHR WILSON SAM GREENE CHARLES FRIED ADRIAN MILTON MICHAEL JIM STEIR STEVE TURTEL EMILIO MALDONNADO AND TO A MYSTERIOUS BENEFACTOR WITH A BIG HEART
PRODUCED UNDER THE DIRECTION OF SHEYLA BAYKAL
BOWERIE LANE THEATRE 330 BOWERY OPENING FRIDAY JAN. AND THEREAFTER THURSDAYS THRU SUNDAYS, THURSDAYS AT 9:00 PM, FRIDAYS AND SATURDAYS AT 8:00 PM AND MID-NIGHT, SUNDAYS AT 7:00 TICKETS: ALL SEATS $4.00 RESERVATIONS 677-0060
"THE PALM CASINO IS HERE!"


NICE! GOOD! GRAND! SURE-FIRE HOKUM
HOKUM THAT THRILLS YOU AND CHILLS YOU. MAKES YOU HATE AND LOVE AND HISS AND APPLAUD!!
PALM CASINO REVUE
HOKUM THAT MAKES YOU SMILE!
HOKUM THAT MAKES YOU CRY!
PLASTER OUR TOWN!
SCREAM IT FROM THE ROOFTOPS!
HERE IT IS!!! WE'VE GOT IT!! IT'S PARADISE! ALL THE HOKUM BEAUTIFULLY BLENDED STRIKINGLY TOLD WITH A GREAT CAST AND LAVISH BACKGROUNDS IN THE GREATEST BALLYHOO PRODUCTION IN YEARS!
BOWERIE LANE THEATRE 330 BOWERY PREVIEWS - APRIL 18, 19, 20, 21, 25 OPENING APRIL 26 THURSDAY THRU SATURDAY AT 8:00 MIDNIGHT PERFORMANCES, FRIDAYS AND SATURDAYS ALL SEATS $4.00 RESERVATIONS 677-0060
"THE PALM CASINO IS HERE!"

39 - 40. Palm Casino
[Tomata Du Plenty, Mario Montez, Cockettes, Blondie]

New York: Bowerie Lane Theatre, [1972]. Flyer illustrated and designed by Steve Lawrence.

Poster for the previews and debut performance of this multimedia performance, organized by Tomata Du Plenty along with members of the Cockettes and other downtown performers associated with Off Off Broadway and Andy Warhol's Factory, including James Morfogen, Mario Montez, Kate Parker, Paul Ambrose, Fayette, John Flowers, Gorilla Rose, Joujouka, Sweet Pam, Carla, Jose Rafael Arango, Tish and Snooky, Kiki, Bob Diaz and His Girls, Antonio de Almeida, Joaquin [La Habana], John Heys, Emilio Maldonnado, Steve Lawrence, and Shelly Slater.

The backgrounds and sets were done by Steve Lawrence and John Flowers, with lighting by Jan Kroeze and David Watts, and sound by Jacob Burckhardt. The revue continued for 2 years, and became one of the most important productions of the early punk and off broadway scenes. Peter Hujar photographed the performers, including his most iconic portrait of Mario Montez; it was in this play that Debbie Harry discovered Tish and Snooky, and asked them to join Blondie, and the production eventually moved to CBGB's, spawning the infamous Savage Voodoo Nuns with Arturo Vega and Dee Dee Ramone.

Note: two versions of the poster are available, with somewhat different designs. The first is is 9 1/2 x 14", and has no cast list. The second is 8 1/2 x 14", and features a cast list, with the moon here quite clearly drawn to reference Georges Méliès and his early film A Trip to the Moon, replacing the more generic moon found on the larger format poster that lacks the cast list. An interesting connection to queer theatre of the era and the earliest history of cinema.

$250 ea.

41. [Early 1970s Black and Latine Queer Performance] The Playwright's Workshop Club, Inc. Presents Theatre Off-The-Wall Production of Salome

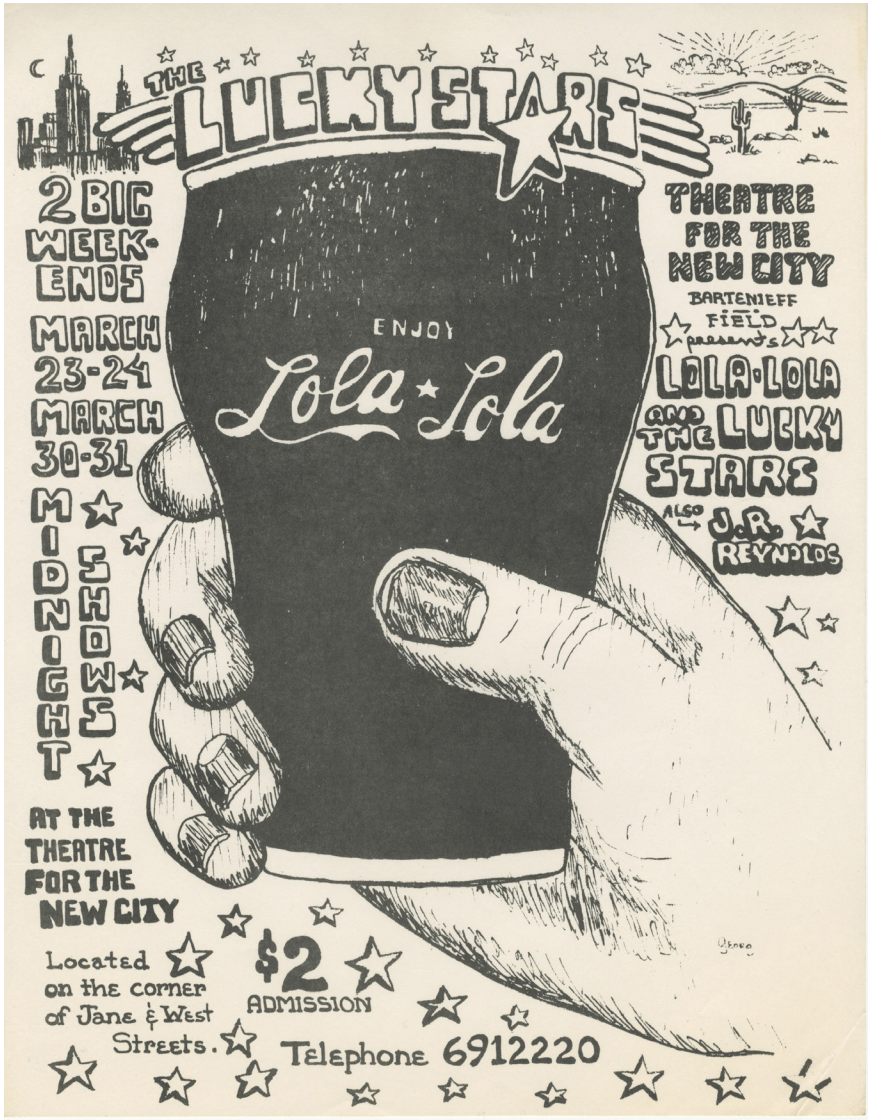
New York: Bastian's, [1972]. 8 1/2 x 14 in. poster, offset printed on white paper stock.

Poster for the queer Cuban-born singer, actor, drag performer and Santeria priest's adpation of Oscar Wilde's play, performed the year following La Habana's graduation from the Boston Conservatory at Berklee.

The only reference we can find to the production is a brief listing in Players Vol. 48-49, which dates it to 1972. This would make this production likely La Habana's first work upon moving to New York. Aside from the abovementioned directory listing, this production is otherwise unrecorded, and this is the first example of the flyer we've seen. This performance also included Wilhelmina Ross, the Black drag queen, performance artist, and member of the Hot Peaches, and Alexis del Lago, the Puerto Rican drag performer and artist. Both were Warhol models, and Ross' portrait was central to the Ladies and Gentlemen series.

Rare ephemera from the queer Black and Latine performance scene in 1970s New York.

$300



42. The Lucky Stars: Enjoy Lola Lola

New York: Theatre for the New City, 1973. 8 1/2 x 11 in. flyer, illustrated by "Georg."

Flyer for this series of midnight performances by Lola Lola and the Lucky Stars, the camp country group that grew out of the Theatre of the Ridiculous production of Corn, and featured Virgil Young and Lola Pashalinski, a stage name apparently used by both the cis actress Regina Hirsch as well as Inez "Bunny" Eisenhower - founder of the Queens Liberation Front with Lee Brewster.

$75

43. The A.I.D.S. Show: Artists Involved with Death & Survival

[San Francisco]: Theatre Rhinoceros, [1985]. Xerox on white stock. 8 ½ x 11 in.

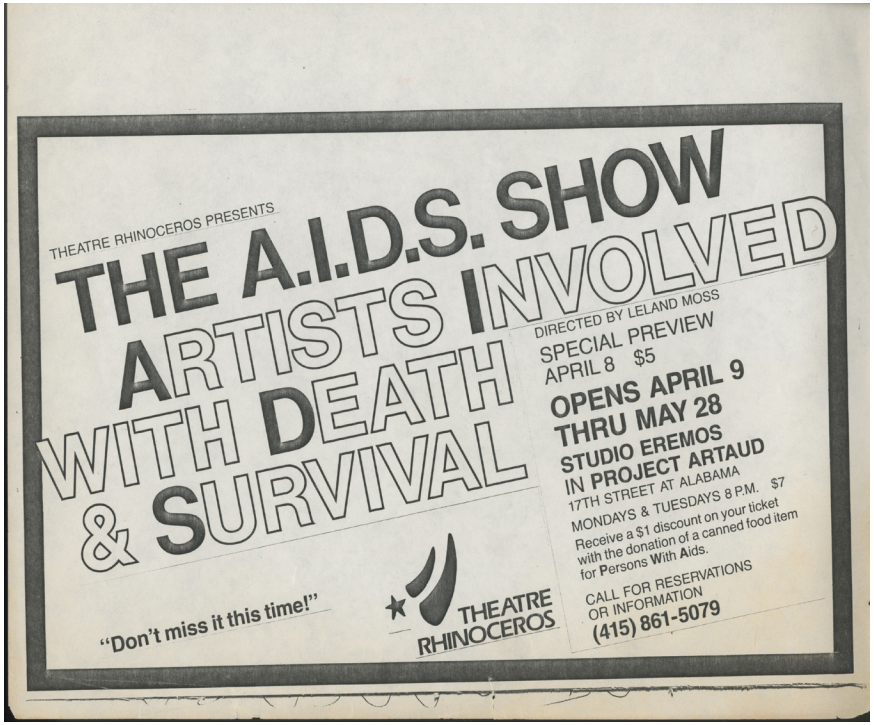
Flier for The AIDS Show in San Francisco, one of the first publicly produced plays to focus on people with AIDS, before Larry Kramer's The Normal Heart in New York City.

The play, which was originally planned as street theater at the Democratic National Convention, was postponed after the AIDS-related death of Theatre Rhinoceros founder Allan Estes. The AIDS Show was made up of a series of vignettes and monologues written by 13 lesbian and gay writers, portraying the developing attitudes towards and responses to AIDS among a small group of friends from 1980 to 1984. Featuring songs with titles such as "Rimming at the Baths," the production dealt frankly with queer life in the midst of the AIDS crisis, mixing portrayals of camp and humor with suffering and loss in what critics and audiences deemed an honest and heart-wrenching portrayal.

This flier is for the original production of The AIDS Show, which was planned for 9 shows but ran for over a year because of its popularity. An updated production, The AIDS Show: Unfinished Business, would open a few months later in October 1985.

Very good; light edge wear, and small closed tear at bottom, not obstructing image or text.

SOLD



BERNARD JAY presents
DIVINE
The New York critics:
"Trashy. Plenty of sleaze to please."
"A gas - neon, laughing or otherwise."
"Enormous theatrical energy. A good time is had by all."
"Screams of loud laughter."
"Outrageous! Wildly hysterical."
"The craziest show in town."
The Neon Woman
Written by
TOM EYEN
AN OUTRAGEOUS COMEDY
Directed by
RON LINK
Associate Producer DAVID RYAN SPENCER
SPECIAL LOW-PRICE PREVIEWS
January 16th thru January 23rd
Tues. thru Thursday- $7.00 & $8.00
Sunday- $7.00 & $8.00
Friday & Sat.- $8.00 & $9.00
Tickets available by mail, at Box Office Macy's, BASS, and all leading agencies
FOR CREDIT CARD PURCHASE CALL 775-7100
Student Rush available
Group sales call - 775-7100
OPENS WEDNESDAY JANUARY 24th
Make checks payable to "THE NEON WOMAN CO." and mail to: ALCAZAR THEATRE, 650 Geary Street, San Francisco, CA 94102
Please enclose self-addressed, stamped envelope
No. of Tickets Date
Tuesday 8:30 only $8.00 $9.00
Wednesday 8:30 only $8.00 $9.00
Thursday 8:30 only $8.00 $9.00
Sunday 7:30 only $8.00 $9.00
Friday 8:00 10:45 $9.00 $10.00
Saturday 8:00 10:45 $9.00 $10.00
Name
Address
City State Zip
Phone-day Phone-evening
Total Enclosed $
ALCAZAR THEATRE 650 Geary Street, San Francisco 775-7100

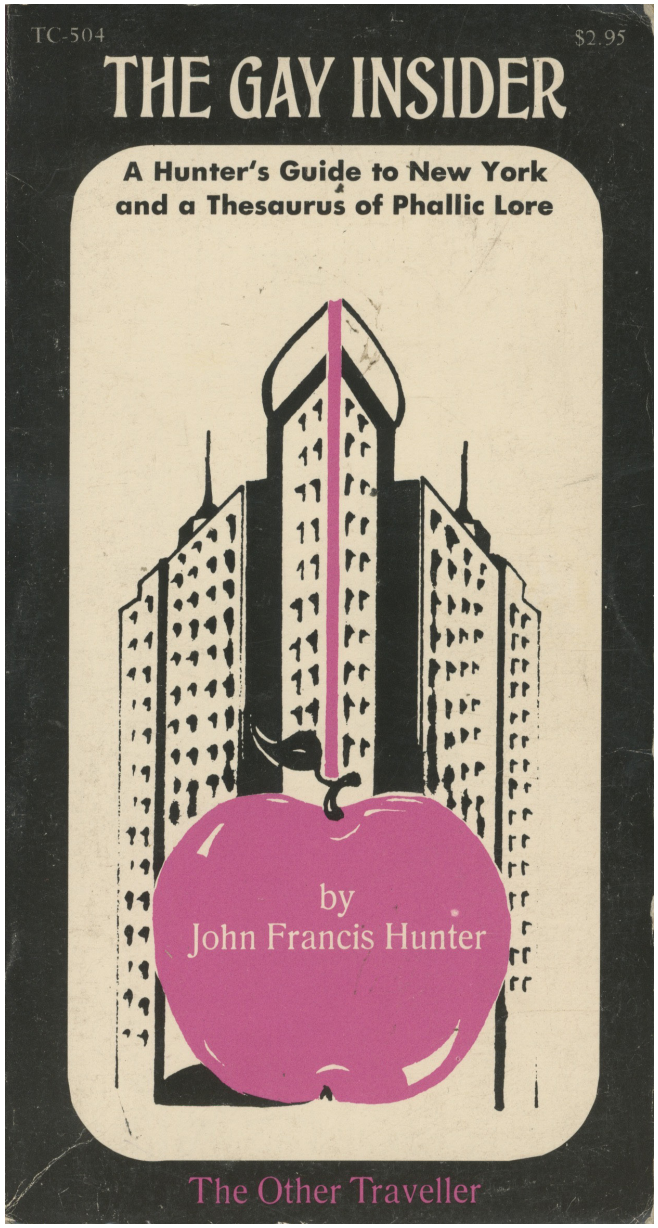
44. Divine: The Neon Woman

San Francisco: Alcazar Theater, [1979]. Offset. 14 x 8 1/2 in. Very good.

Poster promoting The Neon Woman, a play written by Tom Eyen, starring Divine, at San Francisco's Alcazar Theater which opened on January 24, 1979.

The play is an outrageous murder mystery that tracks a string of endless murders in which no one remains dead at a seedy Baltimore burlesque house called the Neon Woman. There, Divine's character Flash Storm, "the last of the pink hot strippers," manages the club, and advertises "the world's first totally deaf and dumb stripper."

SOLD



45. The Gay Insider: A Hunter's Guide to New York and a Thesaurus of Phallic Lore

John Francis Hunter

New York: The Other Traveller, 1971. In wraps. 4 1/4 x 7 3/4 in. Very good.

The rare first edition of this playful New York gay travel guide, authored by John Francis Hunter, pen name of actor, archivist, and activist John Paul Hudson.

Illustrated with a phallic Flatiron Building, the book includes a map of gay downtown hot spots, an includes lists and advice on bars, restaurants ("gay gobbling"), newspapers, activist groups, and community spaces, as well as the author's own experiences throughout the city.

Hudson was the archivist and librarian of the New York Mattachine Society, a member of the Gay Activists Alliance, and has been credited as a key figure in the first Christopher Street Liberation day marches in New York.

He is pictured naked except for cowbay hat and holster in the 1974 catalog for Lee's Mardi Gras Ball, an early annual drag ball in New York (item no. 4 in this catalog).

"New York is waiting for you, waiting to seduce or be seduced, or just to provide JOY."

SOLD

FUGITIVE MATERIALS